

STEVE

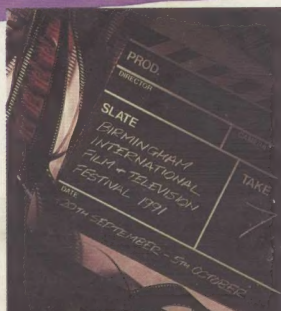
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birmingham international

# film & television

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programme  
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# intros

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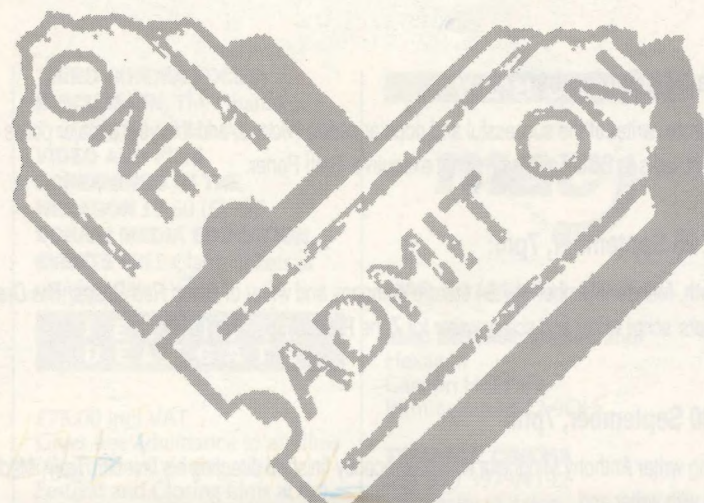
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### FESTIVAL DIRECTORS MESSAGE

It is my great pleasure as Festival Director to introduce the **SEVENTH** edition of the Birmingham International Film and Television Festival. For the fortnight from September 20 - October 5 the city celebrates the art, craft and industry of the world of film and television. Birmingham's cinemas are filled with new and wonderful images from all corners of the globe. And the city's arts, media and television venues beat with the rhythm of discussion and debate as the Festival keeps its finger at the industry's pulse.

Retrospectives of international directors Ritwik Ghatak and Bertrand Tavernier, and producers Sarah Radclyffe and Tim Bevan of Working Title, rub shoulders with discussions about the future of television: **BLACKS ON THE BOX, CITY TELEVISION** and **CHANNEL 5** and **THE SPOILS OF SPORT** the theme of the 1991 Television Conference which considers sport on television. The **OPENING SHOTS** Forum (sponsored by BAFTA/SHELL) surveys the opportunities for new directors in a period of great changes in the industry.

It is satisfying to present so much of the Birmingham media environment in the 1991 programme

reflecting many aspects of the film, television and video culture imaginatively produced in the city.

A packed fortnight of premieres, previews, (supported by Central Independent Television) business discussions, conferences, talks, special events peppers the programme and await the attention of audiences from both the UK and from abroad. The Festival welcomes to the city international film makers highlighting the Ghatak tradition, participants at the International Film Critics' Symposium, visitors from Audiovisual Eureka and, straight from the set of his new film, Bertrand Tavernier.

The Magnificent Seventh Festival places Birmingham at the centre of the nation's media map with its unrivalled mix of films, television events and discussions. My thanks as Director go to the Festival staff, the Board of Directors and to the many sponsors of this unique, and award winning event.

I hope you enjoy the Festival with all its exuberant promise.

ROGER SHANNON  
Festival Director



**t**he City of Birmingham is pleased to welcome you to the **SEVENTH BIRMINGHAM INTERNATIONAL FILM AND TELEVISION FESTIVAL** which will be taking place at many venues across the city from September 20th to October 5th.

The Birmingham Festival is now without parallel in the rest of the country: and its achievements were recognised in 1990 when The Festival was honoured with the British Film Institute's Award for Independent Achievement.

A fortnight of Gala premieres, previews, television events, late night screenings, special events and celebrity visits awaits you in the programme which The Festival team has assembled with great imagination. The Committee I chair - **ARTS, CULTURE AND ECONOMY** - is especially pleased with the national and international reputation brought to the great city of Birmingham by its festivals - Jazz, Readers and Writers and Film and Television.

This year's Festival with its international selection and tributes to renowned directors and producers is further evidence of the creative role Birmingham is playing in the UK film and television industry. I wish the Festival every success for 1991.

COUNCILLOR  
RENEE SPECTOR  
Chair SACT, Culture  
and Economy  
sub-committee.



### s / p / o / n / s / o / r / s





## Screen and Television Writing Talks at the Birmingham International Film and Television Festival Sept 20-Oct 5, 1991

### Wednesday, 25 September, 7pm:

**Lynda La Plante**, writer of the successful and popular series *Widows*, and this year's major police drama with a difference, *Prime Suspect*, talks to BBC Television script executive, Beth Porter.

### Thursday, 26 September, 7pm:

**John McGrath**, founder member of 7:84 theatre company and writer of *Blood Red Roses*, *The Dress-maker* and *Robin Hood*, talks to *Archers*' script writer and screenwriter for Zone Productions, Mary Cutler.

### Monday, 30 September, 7pm:

Award winning writer Anthony Minghella who has recently finished directing his first film *Truly, Madly, Deeply*, will be in conversation with writer and dramatist David Edgar.

### Wednesday, 2 October, 7pm:

Writer of television classics such as *Rock Follies*, *Video Stars*, and *Upline*, **Howard Schuman** who also penned the recently televised *Selling Hitler* can be seen in conversation with writer Michael Eaton of *Fellow Traveller* and *Shoot To Kill* fame.

### The Guardian In Conversation:

Celebrated French director **Bertrand Tavernier** will be in Birmingham straight off the set of his latest film for a retrospective look over his career and films with the Guardian's film critic **Derek Malcolm**.

The talk will immediately follow a screening of Tavernier's most recent box office hit *These Foolish Things* at:

**The Triangle Cinema, Aston University,  
Aston Triangle, Birmingham B4 7ET  
Saturday, 5 October, 2.30pm.**

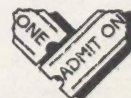
**Derek Malcolm** will also be acting as the President Elect of the ASSOCIATION OF INTERNATIONAL FILM CRITICS' (FIPRESCI), which the Birmingham International Film and Television Festival is delighted to welcome to the Midlands Arts Centre for its annual symposium on **Thursday, 26 September** and **Friday, 27 September**, from 10am onwards each day. (Admission free)

All Guardian Screen and Television Writing Talks will take place at the Midlands Arts Centre, Cannon Hill Park, Birmingham B12 9QH.

All tickets for Screen and Television Writing Talks are priced £4 (£3 concs).  
Tickets for The Guardian Conversation are priced £6 (£4 concs)

Tickets for all events are available in advance from the MAC box office, telephone 021 440 3838 from 2 September.

For further information on all Birmingham International Film and Television Festival events contact the Festival Office, The Bond, 180-182 Fazeley Street, Digbeth, Birmingham, B5 5SE. Tel 021 766 6707



**BIRMINGHAM  
INTERNATIONAL  
FILM & TELEVISION  
FESTIVAL**



# i / n / f / o

## TICKETS

Opening Film:

**DROP DEAD FRED** £6.00

Mid-Festival Specials:

**BOYZ 'N' THE HOOD** £6.00

**YOUNG SOUL REBELS** £6.00

Closing Film:

**THE COMMITMENTS** £6.00

All other festival films at MAC and Triangle £4.00 (£3.00 Special Rates).

All other festival films at MAC and Triangle booked between 2 and 14 September £3.00.

## FESTIVAL EVENTS

**INDEPENDENT PRODUCER**

**FORUM** £25.00 (£15.00)

**TELEVISION FESTIVAL**

**WEEKEND CONFERENCE;** Sport on TV £75.00 (£45.00)

**FESTIVAL AWARDS EVENING AT THE INTERNATIONAL CONVENTION CENTRE** £40.00

Tickets from Festival Office.

**CITIES AND MEDIA FORUM:**

Channel Five and City TV £45.00 (£25.00)

**BLACK INTERVENTION IN TELEVISION CONFERENCE** £12.00 (£6.00)

**CENTRE FOCUS PREMIERES;**

FREE No ticket required

**CHILDREN'S MORNING**

**MOVIES** at the Odeon New Street £1.00

**CHILDREN'S FILM AND TV**

**DISCUSSION;** FREE. Claim tickets at usual outlets.

**GUARDIAN LECTURE:**

**BERTRAND TAVERNIER** (includes screening of **THESE FOOLISH THINGS**) £6.00 (£4.00)

**LOCATION BIRMINGHAM**

**EVENTS;** Chancer and Family Pride £4.00 (£3.00)

**GUARDIAN WRITERS TALKS:** £4.00 (£3.00)

**MEDIA BUSINESS SEMINARS**

FREE. Claim ticket at usual outlets

**MUSEUM AND ART GALLERY**

**EVENTS** FREE No ticket required

**OPENING SHOTS:**

Opportunities for New Directors £10.00 (£7.50)

**RAYMOND WILLIAMS**

**MEMORIAL LECTURE** FREE.

Claim tickets at usual outlets

**ROYAL TELEVISION SOCIETY**

**TALK:** FREE Claim tickets at usual outlets

## THIRD CINEMA FOCUS

**DISCUSSION;** The Ghattak

Tradition £7.50 (£4.00)

**VIDEO AND FILM**

**SCREENINGS IN THE HEXAGON** £2.50 (£1.50)

**VOKANI MEDIA EDUCATION**

**EVENTS** FREE Claim tickets at usual outlets

## FESTIVAL DELEGATE

£75.00 incl VAT

Gives free admittance to all films

(Apart from Opening, Mid-Festival and Closing films at the Odeon New Street) and all

events (apart from Festival Awards Dinner Evening). You

will also be invited to Festival receptions as a Festival guest.

Please note that delegates must book tickets for screenings and

events by 5pm on the day.

Delegates cannot be guaranteed tickets after 5pm.

Apply to MAC to become a festival delegate.

## HOW TO BUY YOUR TICKETS

Tickets for all Festival films and events requiring tickets are available from MAC, The Ticket Shop, The Library Ticket Shop, The Town Hall, Alexandra Theatre, Hippodrome Theatre, ICC and the Repertory Theatre. Box Office for the Festival opens on September 2. Cheques should be made payable to MAC not the Festival. Visa and Access are accepted for credit card bookings.

## ADVANCES & RESERVATIONS

Advance bookings for all events and films available through the booking outlets listed above.

Please note that apart from

MAC, venues will not be taking advance bookings for their own

events and screenings. Postal bookings are accepted up to 48

hours before the screening or event. Telephone bookings

accepted up to 5pm on day of screening or event. Tickets

booked by telephone or by post can be collected up to 5pm on

the day of screening at MAC. If uncollected, they will be held

on the door at the venue.

## VENUES



**MAC** Bookings 021 440 3838

**MAC CINEMA,** Theatre and

Hexagon

Cannon Hill Park, Birmingham, B12 9QH

**TRIANGLE CINEMA**

021 359 3979/4192

University of Aston, Aston Triangle, Birmingham, B4 7ET

**ODEON NEW STREET**

021 643 6101

New Street, Birmingham, B12 4NU

**BBC IN THE MIDLANDS**

021 414 8888

Broadcasting Centre, Pebble Mill Road, Birmingham, B5

**CENTRAL TELEVISION**

021 643 9898

Central House, Broad Street, Birmingham, B1 2JP

**IKON GALLERY**

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John Bright Street, Birmingham, B1 1BN

**MUSEUMS AND ART GALLERY**

021 235 2834

Chamberlain Square, Birmingham, B3 3DH

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Ingelby House, 11-14 Cannon Street, Birmingham, B2 5JY

## FESTIVAL INFORMATION

The Festival Information Centre

this year is situated in Paradise

Forum. Visit us for all

information and to buy your

Official Festival Programme.

There will be **FESTIVAL**

**INFORMATION POINTS AT**

**MAC AND THE TRIANGLE.**

**FESTIVAL OFFICE**

021 766 6707

The Bond, 180-182 Fazeley Street, Birmingham, B5 5SE.

## VENUE INFORMATION

**MAC** offers a varied programme

of events (theatre, cinema,

dance and music performances,

literary events, festivals and

puppet shows) and courses (art,

crafts, music, dance and drama)

for adults and children. The

centre is located in beautiful

parkland and has a bar, cafe and

free parking. For people with

disabilities recent improvements

have made the Theatre, Cinema,

reception, tickets office, cafe

and bar fully accessible by

wheelchair. There is limited

access to the rest of the Centre's

facilities. MAC also offers

induction loops in the Cinema

and a Minicom service. For

further information and advice

please contact the Ticket Office.

**TRIANGLE CINEMA** is an

arthouse venue situated close to

the city centre at Aston

University. It has coffee bar

facilities. The Cinema has

limited wheelchair access, and

people with disabilities should

contact the House Manager in

advance. An accompanying

person can be given a

complimentary ticket for the

screenings.

**ODEON NEW STREET** has eight

screens, most with Dolby sound.

Other facilities include air

conditioned foyer, a licensed

bar, shop and fast food servery.

They also have a Concert Ticket

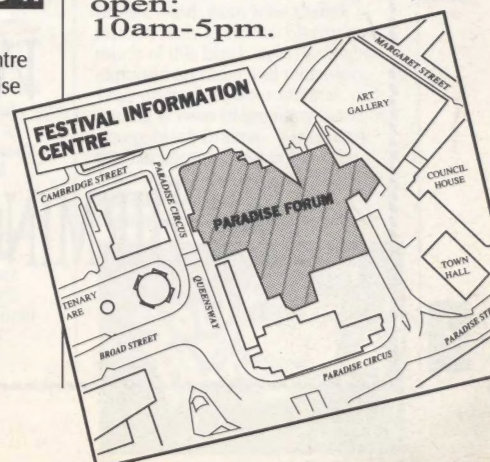
agency. Please contact the

Odeon management for details

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centre:  
paradise forum  
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## 1991 BIRMINGHAM FILM & TELEVISION FESTIVAL



# O / P / E / N / I / N / G

## film

### DROP DEAD FRED

**DIRECTOR:** ATE DE JONG  
**ORIGIN:** UK/US 1991  
**RUNNING TIME:** 99 MINS  
**SCREENING:**  
 ODEON NEW STREET  
**DATE/TIME:** FRI 20 SEPT  
 8.30PM

Our opener this year has been a runaway success in the States, where the box office success of this relatively low budget film has taken everyone by surprise. The Festival now brings you the chance to see for

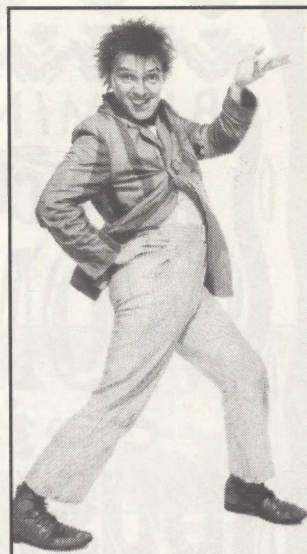
yourself Rik Mayall and Phoebe Cates, in a tale of an imaginary friend with a difference. Mayall plays Fred, the obnoxious character summoned up by a mixed up young woman with hilarious and chaotic consequences.

Rik Mayall's name was all it took to persuade Ate de Jong to direct the film: "I knew him from his work in the **THE YOUNG ONES**. He was great to work with - I'd do anything to work with him again.

It's a pretty bizarre film, but it's not dark or mean spirited in its intentions. Fred has a vicious

quality, but he's childlike. He may bring problems but he also helps to solve them".

**DROP DEAD FRED** is produced by Working Title, whose films we are celebrating throughout the Festival, so it's particularly appropriate that their latest success opens the Festival. Expect the Young Ones crossed with Beetlejuice, Kevin Turvey meets the Female Brat Pack (Phoebe Cates, Bridget Fonda) and an example of how to make an Anglo-American film and make it work. **DROP DEAD FRED** is set to be this year's **A FISH CALLED WANDA!**



# C / L / O / S / I / N / G

## film

### THE COMMITMENTS

**DIRECTOR:** ALAN PARKER  
**ORIGIN:** US  
**RUNNING TIME:** 118 MINS  
**SCREENING:**  
 ODEON NEW STREET  
**DATE/TIME:**  
 SAT 5 OCT 8.30PM

'A richly realistic, pointedly perceptive portrait of the passions and pitfalls of the local band scene. Wonderfully humorous, bursting with life and packed with enough solid soul music to make the blood dance in your veins'. Mike Davies.

**THE COMMITMENTS** is Alan Parker's new film and represents a change of direction for him which

has been phenomenally successful. Somehow working with a young cast in Dublin has brought out the best in Parker as a director to create the film that is already being talked about as the best rock movie in years.

The story starts with Jimmy Rabbitte, a man with a vision. His vision is to bring soul music to Dublin, and he sets out to bring together a band with raw potential and rough and ready talent. He collects a motley crew of musicians and singers, drunken Deco, Dean with his uncle's sax, Billy, who has to have his drums redeemed from the pawnbrokers, Joey 'The Lips' Fagan, and the girls Imelda, Natalie and Bernie. There are personality clashes in the band, and jealousies

and rivalries spring up, but all dissent disappears when they perform. But inevitably the break up occurs just at the band's moment of triumph....

'Sex, soul music, dodgy clubs, animal drummers, smarmy record company bosses. All wrapped up in irresistible humour and a zest for life. **THE COMMITMENTS** makes you want to rush out, form a band and change your name to Otis Redding'.

'As I write, we are editing and mixing the music. With luck, we might have captured a little of the spit and spunk of the working class kids of Dublin's Northside. Also, I hope we've caught the wit and wisdom of Roddy Doyle's original



novel. Our film is set in Dublin, Ireland, but it's about the hopes and dreams, music brings to young kids everywhere, from Fingas to Philadelphia and Memphis to Minsk'.

Alan Parker, May '91.

## MID FESTIVAL SCREENINGS

### BOYZ 'N' THE HOOD

**DIRECTOR:** JOHN SINGLETON  
**ORIGIN:** USA/1991  
**RUNNING TIME:** 111 MINS  
**SCREENING:** ODEON NEW STREET  
**DATE/TIME:** SAT 28 SEPT 8.30 PM

**BOYZ 'N' THE HOOD**, a powerful drama about coming of age in Black urban America, marks the feature film writing and directing debut of 23-year-old John Singleton. It tells a poignant story about the community where Singleton grew up: of three friends growing up in a South Central Los Angeles neighbourhood, and of street life where friendship, pain, danger and love combine to form reality.

Tre (Cuba Gooding Jr), Dough Boy (Ice Cube) and Ricky (Morris Chestnut), are three young blacks brought up in an area where violence prevails.

Shot entirely on location in South Central LA, the film aims to give the first true picture of what life is like in the "LA Hood". It was not uncommon during production, for



police helicopters to circle above nearby houses, for gang members to object that actors were wearing an opposing gang's colours, or for police cars to speed past the set in hot pursuit.

But in the midst of these distractions, another side of reality was filmed - the lives of the people in the community who don't make news. It is that real-life drama that Singleton decided to explore and recreate on film. One scene among many that captures the ironic mix of commonplace and macabre has two kids battling over a football, just a few feet away from a dead body.

This uncompromising look into the choices confronting young Black Americans has aroused considerable interest in the States.

"It is my story, I live it. What sense would it have made to have some white boy impose his interpretation on my experience?"

### YOUNG SOUL REBELS

**DIRECTOR:** ISAAC JULIEN  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 105 MINS  
**SCREENING:** ODEON NEW STREET  
**DATE/TIME:** SUN 29 SEPT 8.30

Chris and Caz are two soul-mates who are disc-jockeys on a pirate radio station they run from the back of a North London garage. Their lives take a startling turn when a friend is murdered in the local park.

Winner of the Critics Prize at Cannes 1991, **YOUNG SOUL REBELS** takes place during the summer of 1977, a significant year, being the Queen's Silver Jubilee. British nationalism was in the air and patriotic sentiments ran high. Punk was at its zenith and political and cultural oppositions were intense. Parallel to the highly-

publicised excesses of punk was an equally important but historically invisible development, the growth of black popular culture, particularly the development of soul music.

"From **MY BEAUTIFUL LAUNDRETTE** to **SOUL II SOUL**, Britain's black culture has seduced the rest of the globe. It has shaped those fashions, sounds and images young people around the world perceive as the essence of being British. And, from Rifat Ozbek fashion reels to Neneh Cherry raps, much of this black style has been exported on radio and television. Thus primed, an international market is keen to see films made by young black Britons. It is against this background and out of this environment that **YOUNG SOUL REBELS** came about."

Cynthia Rose, Vogue Magazine







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# e/v/e/n/t/s

## AT THE BIRMINGHAM INTERNATIONAL FILM AND TELEVISION FESTIVAL

**b**

irmingham is a

Festival which is famous for the

wide variety of events ,

conferences and forums which

run alongside the screenings:

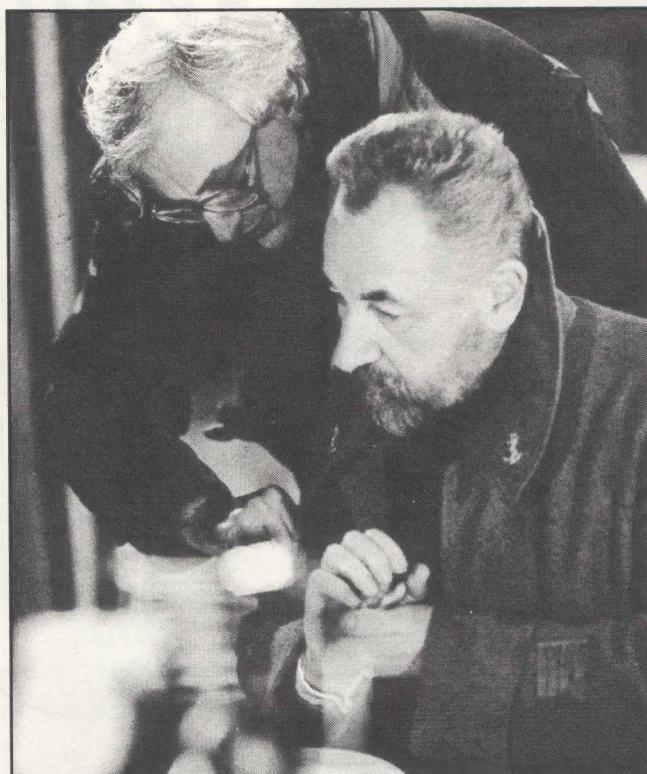
full details of these events are

given in the Festival Guide but

the following information gives

some idea of their scope and

depth .



### BLACK INTERVENTION IN TELEVISION CONFERENCE

The Third Television Focus conference will be held at BBC in the Midlands at Pebble Mill, and will bring together black broadcasters, producers and directors to discuss the development of Black(African, Caribbean, Asian) involvement in factual television over the last ten years.

### BLACK WOMEN WRITERS WORKSHOP

In association with the BBC and Women in Film, we will be hosting a workshop where writers can discuss their work in progress with other writers and television commissioners and producers. Participants will be selected in advance of the workshop.

### CITIES AND MEDIA CONFERENCE

The Subject will be "Channel Five and City Television" and

representatives from the British Film Institute, Birmingham's Media Development Agency, Cable companies, Central Television, city councils and academics will be talking about the new Channel, it's possibilities and problems, and whether Channel Five and city television are in opposition or whether they can work together in a completely new map of the industry.

### EUREKA AUDIOVISUAL

The Brussels based European media organisation will be giving a presentation of their policies and schemes for aiding indigenous European production, this event is by invitation only.

### GUARDIAN "IN CONVERSATION";

This year we are presenting a tribute to the great French director Bertrand Tavernier, who has life long links with Lyon, Birmingham's twin town, and we are proud to announce that Tavernier will be making a



Sunday in the Country

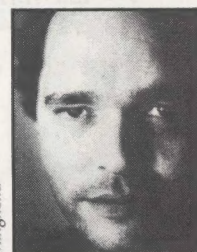
personal appearance to talk with Derek Malcolm, about his films, his interest in American Cinema, and his views on the future of the European film.

### GUARDIAN SCREEN & TV WRITERS TALKS

In association with The Guardian, a series of talks by some of the most interesting and thought provoking writers for cinema and television, who will be in conversation with other writers and filmmakers. John McGrath, Anthony Minghella, Howard Schuman, Michael Eaton, Lynda La Plante and David Edgar will all be taking part.

Tavernier

Minghella



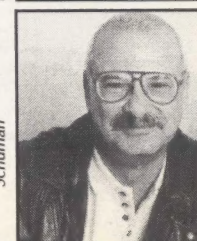
La Plante



Mc Grath



Schuman







# Stoodi Bakers

BAR & DINER

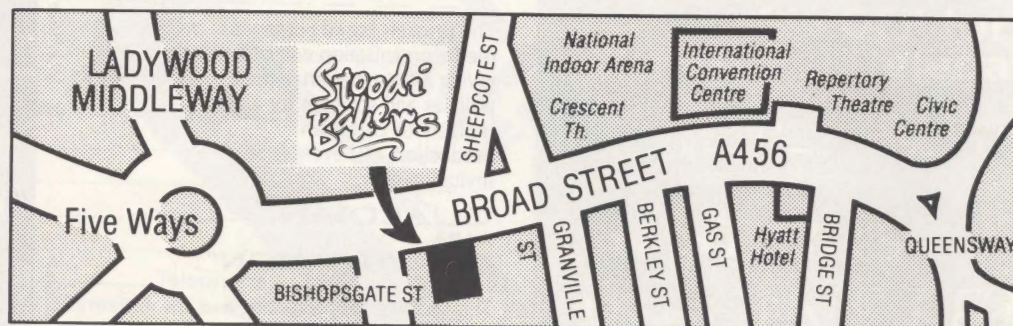
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\*Voted "Best Theme Bar in the UK" by the Pub, Club & Leisure Industry Poll - sponsored by "Disco, Club & Leisure International!"



# e / v / e / n / t / s

## INDEPENDENT PRODUCER FORUM

Held in association with KPMG Peat Marwick, this year's forum is entitled "Independents and Broadcasters: The Challenge of the Nineties". Independent producers from the region and from throughout the country will be talking with representatives of the major broadcasters about what both sides need and expect from the other in terms of independent productions for broadcast.

## LOCATION BIRMINGHAM

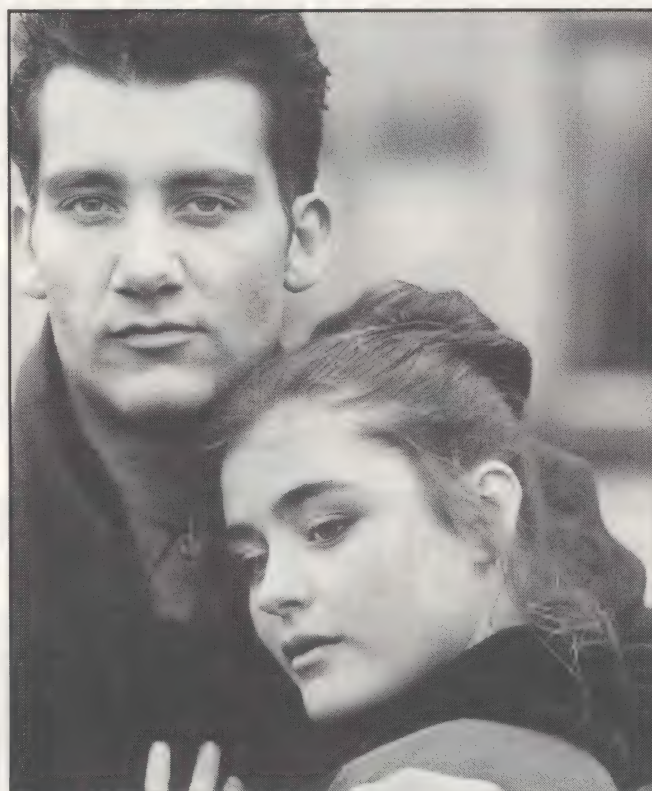
Under this umbrella title we will be presenting discussion events with the producers, casts, writers and directors of a number of television series and serials set in the Birmingham area; the spotlight will be pointed on *FAMILY PRIDE*, *CHANCER*, *KINSEY* and the new BBC series *THE SPECIALS*.

## MEDIA BUSINESS SEMINARS

This year's Media Business Seminars, hosted by Wragge and Co, will concentrate on European MEDIA schemes, Music rights and copyright in cinema and television, the European Script Fund, and will end with a look at the BBC series *KINSEY*, which portrays a fictional law company; how close does it come to the truth?

## OPENING SHOTS: A FORUM FOR NEW DIRECTORS.

This forum on openings for new directors brings together the refreshing initiatives now set up in the UK to introduce new faces and voices into the UK film and television industry. Speakers will include representatives from the



Chancer

BFI New Directors scheme, now in its fourth year of production, and television and film producers and commissioners. After the conference we will be screening BFI New Directors shorts and other new work from young directors will be featured throughout the weekend.

## RAYMOND WILLIAMS MEMORIAL LECTURE

The Festival's tribute to the work, teaching and writings of Raymond Williams will this year be given by Alan Fountain, who has been invited by the Festival and the the Department of Cultural Studies at the University of Birmingham to talk about "Television and Emancipation". Alan Fountain is Senior Commissioning Editor for Independent Film and Video at Channel Four, and has been a powerful force in the opening up of broadcast channels to independent filmmakers.

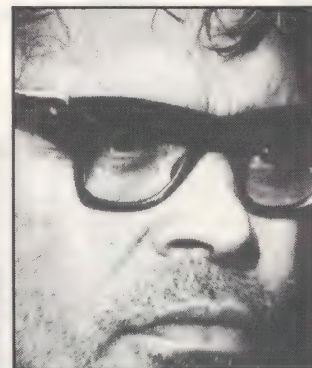
## ROYAL TELEVISION SOCIETY LECTURE

We are delighted to announce that David Lodge will be giving this year's lecture with the title: "NOVEL INTO SCREENPLAY; adapting NICE WORK for television". He will be talking about the process of adaptation of an author's own work, and also the problems of adapting work by another writer.

## TELEVISION FESTIVAL WEEKEND CONFERENCE

This year's theme is Sport on Television; and the programme will consist of an "In Conversation" with Adrian Metcalfe talking to Bill Sinrich on the subject of WHAT IS SPORT WORTH?, followed on Saturday by a conference entitled THE SPOILS OF SPORT; TELEVISION AND SPORT IN

THE 1990'S which will discuss how the contest for sports coverage will progress over the next decade. Can the spirit of sport survive the huge financial sponsorship deals now taking place. There will be a special session led by Women in Film which looks at audiences for sport on TV, and specifically at the woman spectator.



Ritwik Ghatak

## THIRD CINEMA FOCUS DISCUSSION

The focus is on 'The Ghatak Tradition', a look at the films and legacy to today's filmmakers which have been left by Ritwik Ghatak, a man who has had a profound influence on the new generation of Indian filmmakers but who has also affected filmmakers all over the world who have found a unique juxtaposition of politics, artistry and mythology in Ghatak's films. We will be screening four of his most important films, and also highlighting the films of Kumar Shahani, Mani Kaul, and students from the National Film School of India.

The discussion of these films will be attended by a number of the filmmakers whose work is featured.

DATES, TIMES AND VENUES OF THESE AND ALL OTHER FESTIVAL EVENTS ARE LISTED IN THE FESTIVAL EVENTS CALENDAR ON PAGE 25.



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# films

## a/z



AMA

## index

### SHORT

DENOTES A FILM SHORT WHEN APPEARING ABOVE FILM TITLE, OTHERWISE AS FILM FEATURE.

### DOCU

DENOTES DOCUMENTARY

### 3 FOCUS

DENOTES THIRD CINEMA FOCUS.

### 3 RETRO

DENOTES GHATAK RETROSPECTIVE.

### t RETRO

DENOTES TAVERNIER RETROSPECTIVE.

### wt TITLE

DENOTES WORKING TITLE.

### SHORT

## ACUMEN

**DIRECTOR:** ANDREW KOTTING  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 20 MINS  
**SCREENING:** MAC HEXAGON;  
SUN 22 SEPT, 7pm

There are people buried under large piles of memorabilia; an old woman pushes a perambulator bursting with paraphernalia collected on her travels. Surely she has passed through many lives.

ACUMEN screens with SLOW GLASS, both films were commissioned under the Arts Council/Eleventh Hour production scheme.

## THE ADJUSTER

**DIRECTOR:** ATOM EGOYAN  
**ORIGIN:** CANADA/1991  
**RUNNING TIME:** 102 MINS  
**SCREENING:** TRIANGLE; TUES 1 OCT 8.30pm

Atom Egoan's films have been a regular feature of the festival's Canadian focus and we are delighted to be able to screen his latest film THE ADJUSTER. Shown like SPEAKING PARTS, in the Director's Fortnight at Cannes it is a departure from his previous concerns: "I'm still fascinated by images, but not in this story. You don't see any video screens; the people in this film are more highlighted than the formal devices. The story is a lot more emotionally driven - much less intellectual than my other films". Noah Render lives with his wife Hera, sister-in-law Seta and their son

Simon in a seemingly idyllic suburban castle that stands alone on a bleak unfinished housing development. By day, Noah is an insurance adjuster, happy in the knowledge that he is mending other people's lives. Hera works for the Board of film censors, and passes her evenings reviewing the scenes she cuts by day. When a workmate exposes her to the boss and an ex-football player and his partner play out an elaborate sex scene in Noah's house, the film moves towards a fiery climax.

The idea grew from a real event, a huge fire at Egoan's parent's house and various reactions to the blaze: "a vulnerability, and a wierd eroticism which just comes and I can't explain". Noah is played by Elias Koteas (Casey Jones in TEENAGE MUTANT NINJA TURTLES) who brings a strong sexual presence to the film.

"I find it very fertile dramatic territory to take someone doing something banal and heighten it to the borders of the surreal" Atom Egoan.

### 3 FOCUS

## ALLAH TANTOU

**DIRECTOR:** DAVID ACHKAR  
**ORIGIN:** FRANCE/1991  
**RUNNING TIME:** 52 MINS  
**SCREENING:** MAC THURSDAY 3 OCT. 6.30pm

This is a documentary portrait of Guinean politician Marof Achkar who was executed in 1971. Achkar was a bright and charismatic man who after having toured the world in the fifties as a dancer with 'Ballet Africain' became a cultural attache in Guinea's diplomatic service. During the sixties he was his country's ambassador to the United

Nations and president of the Committee against Apartheid. When in 1968 it was proposed that he become UN High Commissioner for South West Africa, now Namibia, he was recalled to his country, arrested in front of his family at the airport and treated as traitor and agent of the CIA.

We see Achkar, played by an actor, pacing his cell like a caged animal. The action develops around a day, the first time that he has seen his wife in three years, it is also to be the last time they meet. Archive film of Achkar with world figures combines with Super 8 of his family to take us from Guinea to the UN, Zanibar, Ghana, Kenya, Egypt and New York. Allah Tantou attempts to piece together Achkar's life by using his prison letters. They give us insight into his mental universe and provide us with a voice over that notes the failure of political strategy in his country and questions his own past.

### 3 FOCUS

## AMA

**DIRECTOR:** KWESI OWSU/KWATE NEE OWOO  
**ORIGIN:** BRITAIN/GHANA  
**RUNNING TIME:** 100 MINS  
**SCREENING:** MAC CINEMA; TUES 1 OCT, 6.30pm

Ama, the twelve year-old heroine of the film that bears her name, makes a journey to her Akan roots, the source of her power, through the busy streets and beneath the concrete towerblocks of London. These can be just as threatening as the desert, just as harsh. Yet, both in the desert and in the city comfort



# films a/z

and solidarity are to be found as well.

Whilst fantasy is at the core of the film's vision, it is fantasy that is firmly rooted in the here-and-now of a great but declining and tiring imperial city, rather than in the apparently timeless world of myth. The Akan ancestors are in touch with what is going on in the modern world.

AMA is certainly one of the cinema's few works of magic realism. Startling dreams and visions are given forceful articulation with out any disruption of the cinematic unity.

AMA also succeeds in creating a unique synthesis of major trends in New African Cinema, exploring the important and recently emerged theme of the return to sources without abandoning the social reality of a world in which racism remains a potent force, and resistance a necessity.

Wandering alone in the country on a family outing, Ama finds a computer floppy disc in a traditional Akan purse. She hangs it around her neck as a talisman.

A few days later, she uses the computer system in the suite of offices where her mother, Corni, works as a cleaner to read the messages the disc contains. They are from her ancestors, and designate her a messenger to warn her father Babs, and her older brother, Joe, of the dangers they are in.

James Leahy.

## AMERICAN TRASH

A veritable cornucopia of deviance, danger and perversity - LSD, shoplifting, tornadoes, unbelievably cheap artwork and cheesy special-effects. What more could a law-abiding, God-fearing citizen want?

"American trash, psychedelic and weirdo educational films invade

Europe"

WEAVE hosts the 1991 Pandemonium Magazine Film tour from Boston USA, bringing avant-garde film and video to the region.

A collection of the strangest, funniest and most disturbing documentaries and dramas from the American information/education film. Wacky as John Walters home movies, this is a rare opportunity to see where the documentary tradition went wrong...

## FREAKOUTS AND FLASHBACKS - THE PSYCHEDELIC CINEMA OF LSD

**SCREENING:** MIDLANDS ARTS CENTRE; FRI SEPT 27TH, 11.30 pm

Wild, colourful films focusing on the late 60s and early 70s preoccupation with LSD as a teenage danger.

LSD 25: produced in 1967 in San Francisco to be shown to high school students. Narrator pretends to be the evil voice of LSD, scaring us with visions of flashbacks and hallucinations.

LSD Insight or Insanity: California 1968. A look at hippie youth culture designed to warn teenagers of its dangers.

The People Next Door: suburban melodrama, this classic 1970 feature veers between great acting and great over-acting.

Plus... the trailer for Riot on Sunset Strip and other American paraphernalia.

## TORNADOS, SHOPLIFTING AND SEX

**SCREENING:** MIDLANDS ARTS CENTRE; SAT SEPT 28TH, 11.30pm

American Educational Films run Amok. A diverse, strange and

Aunt Julia and the Scriptwriter



entertaining selection of educational, religious morality and scare films from the 60's and 70's intercut with the oddest of 1950's American TV commercials.

Caught in a Rip Off, 1965. Why not to steal a can of paint.

Everyday Courtesy, 1966. Brain damage lesson for boys on the subject of courteous behavior.

Tornado - Your Chance to Live. How to survive a Tornado.

How Do I Love Thee, 1969. Made by the Mormon church about college campus sexuality morality.

Safety or Slaughter. A driver safety film for zombies.

Plus... rare and shock packed commercials... singing soap bubbles...

## SHORT

## ASKING FOR IT

**DIRECTOR:** MADELEINE HALL

**ORIGIN:** UK 1991

**RUNNING TIME:** 38 MINS

**SCREENING:** MAC CINEMA SUN 22 SEPT 4pm

Celia and Alan, a classic career couple, live and work together in London's bustling theatre world, but everything in their relationship is slightly out of sync. Struggling to strike a happier balance, Celia begins to put some of her wilder fantasies into action....

ASKING FOR IT screens in THE BEST OF SHORTS PROGRAMME 1

## AUNT JULIA AND THE SCRIPTWRITER

**DIRECTOR:** JON AMIEL

**ORIGIN:** USA / 1991

**RUNNING TIME:** 107 MINS

**SCREENING:** MAC CINEMA; TUES 24 SEPT 9pm.

It's 1951, New Orleans and radio soap opera is king.

Pedro Carmichael, a brilliant, but eccentric scriptwriter hired by WXB, "The Voice of New Orleans", not only turns the station's lacklustre, ratings-starved soap opera, "The Kings of the Garden District", into a mega-hit, but also succeeds in creating considerable magic and as much chaos and consternation in the lives of all those around him.

This outrageous comedy was originally taken up by David Puttnam when he was head of Columbia Pictures. Jon Amiel, best-known for his multi-award-winning series, "The Singing Detective", directs from a script by William Boyd, based on Mario Vargas Llosa's highly-acclaimed novel.

But back to WXB... Pedro, played by Peter Falk, sees himself as a great artist. Costumed as his characters, he creates furious reactions as he plagiarises the private lives of everyone he knows - word for word, passion for passion,





Ava and Gabriel

caress for caress - in his scripts.

21-year old aspiring writer, Martin Loader, unwittingly offers him wondrous possibilities. Martin is in love with his 35-year old twice-divorced Aunt Julia (Barbara Hershey). Pedro genuinely wants to help the couple. However, he is also creating "art". And in bringing the couple closer together, he also drives them apart by creating a family scandal after reproducing their every word and emotion to the radio audience via his soap opera creations which come to life as never before...

### 3 FOCUS

## AVA AND GABRIEL

**DIRECTOR:** FELIX DE ROOY  
**ORIGIN:** FRANCE/1990  
**RUNNING TIME:** 100 MINS  
**SCREENING:** MAC CINEMA THU 26 SEPT 9pm

Set in the the 1940's on the Carribean island of Curacao, when it was still a Dutch colony, Gabriel a black painter from Surinam arrives and surprises colonial officials with his artistic talent then shocks them with his proposal to paint a Black Virgin.

Gabriel decides to use Ava, a stunningly beautiful mixed race school teacher as his model for the Madonna. Ava is engaged to white policeman Carlos who is not pleased with her posing for the painter.

The fact that the Dutch Governor's wife is interested in handsome Gabriel also fuels the tension.

The vivid use of Caribbean light and colours by cinematographer Ernest Dickerson, is duly matched by the narrative, written by Felix De Rooy in collaboration with the films producer Norman De Palm. Ava & Gabriel unfolds at many different levels. It is more than love story, it raises questions of sexuality, desire, colonial power and Christian belief without becoming a dry 'message' film.

"The director handles the diverse strands of the story deftly, at times building up the dramatic situations, at other times contenting himself with wry sarcasm." Variety

## BACKSLIDING

**DIRECTOR:** SIMON TARGET  
**ORIGIN:** UK/AUSTRALIA / 1991  
**RUNNING TIME:** 90 MINS  
**SCREENING:** MAC CINEMA SAT 28 SEPT 6.30pm

Jack Tyson (Jim Holt) has high hopes for his first serious job since getting out of jail. He and his wife Alison (Odile Le Clezio) are the sole caretakers of a remote gas compressor station on a pipeline that runs through the empty centre of Australia.

Jack's violent past is over now - he's become a 'born again' Christian. He and Alison live a godly life isolated from corruption - until Tom Whitton (Tim Roth, recently seen in *Rosencrantz and Guildenstern*) is sent to the station as standby electrician.

The over-zealous Jack assigns Tom complicated maintenance work. It soon becomes clear however that Tom has lied about his

qualifications - and other matters - to get this highly paid job. The Tysons' hopes for a new friend and a possible convert are dashed. Jack's disappointment has disastrous results.

In the intense heat, 'Hallelujah Jack's' spiritual resolve is gradually eroded...Tom and Alison are trapped with a madman whose twisted past has returned to haunt him. Jack starts backsliding...

## BBC SPECIAL PREVIEW

THACKER

**DIRECTOR:** RICHARD SPENCE  
**ORIGIN:** UK 1991  
**RUNNING TIME:** 90 MINS  
**SCREENING:** MAC CINEMA FRI 4 OCT 6.30pm

George Thacker is a compact, strong jawed man in his 70's, weathered by life in the tropics. Ex Army and ex-police, there's little human behaviour Thacker hasn't seen and where necessary dealt with. His long marriage to Marjorie has been both a working alliance and a sane support in his darker moments. When Thacker wishes to return to England, Marjorie's suspicions are roused. Is this anything to do with the recent death of Edith, the girl Thacker left behind? And why pursue her ghost to deepest Oxfordshire? In this strange, dark comedy, Thacker rediscovers his past and learns that truth beats fantasy every time. Starring Leslie Phillips, Margaret Tyzack, Graham Crowden, Celia Imrie and Stephen Moore.

## BLACK ALL NIGHTER

**SCREENING:** TRIANGLE 20 SEPT 11.15pm till DAWN

### DEF BY TEMPTATION

**DIRECTOR:** JAMES BOND III, 1989

... This low-budget effort manages to look far more opulent than its means - including some excellent special effects - and features a knock-out performance by Cynthia Bond as an eldritch temptress who seduces men and then brutally kills them.

Variety

### MO BETTER BLUES

**DIRECTOR:** SPIKE LEE, 1990

In *MO BETTER BLUES*, Lee focuses on the life and times of a musician coming to a crisis point in his personal and professional life. Bleek Gilliam is a jazz trumpeter whose love of his music makes everything else a mistress.

### HARLEM NIGHTS

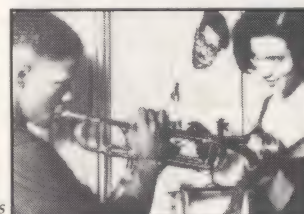
**DIRECTOR:** EDDIE MURPHY, 1989

Eddie Murphy and Richard Pryor team as two smoothies who run a Harlem night-club in the 1930's.

## HOW TO MAKE LOVE TO A NEGRO WITHOUT GETTING TIRED

**DIRECTOR:** JAKUES BENOIT, 1990

"Based on the black Haitian Dany Laferrieres' satirical novel, of which the title generated much controversy in America, the film resonates with echoes of James Baldwin's essays, Louis Armstrong's trumpet and Martin Luther King's oratory, as it looks at the cliched dilemma of the immigrants' social and



Mo Better Blues



# films a/z



Boyz N The Hood

psychological alienation through an unconventional lens: sexuality."  
*Leeds Film Festival*

## SHE'S GOTTA HAVE IT

**DIRECTOR:** SPIKE LEE, 1986  
... "This well-observed and humorous film aims to be about a sexually liberated woman who wants to be free to make certain choices without having to explain herself to anyone." ...  
*Karen Alexander, Spare Rib*

A VOKANI FILM CIRCUIT EVENT  
IN CONJUNCTION WITH THE  
FESTIVAL.

## BLACK ARTS VIDEOS

### PROGRAMME 1

**SCREENING:** MAC HEXAGON;  
MON SEPT 23RD, 7.00pm

## IS THIS THE FUTURE?

**DIRECTOR:** ANDY FRANCIS  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 25 MINS  
A film about the rise of radicalism and Nationalism within contemporary rap music. Featuring artists like the Last Poets, Black Radical Mk II, Cookie Crew and others, it explores the impact of rap on black British culture.

## TIBET ARTS IN EXILE

**DIRECTOR:** MIAN HAR NG  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 25 MINS  
Since the Chinese occupation of Tibet in 1959, Tibetan religion and culture has been systematically destroyed. This programme explores how in exile the rich and unique Tibetan culture is being preserved.

## RAGE AND DESIRE

**DIRECTOR:** RUPERT GABRIEL  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 15 MINS  
"It has been my destiny to end up as an artist with a sexual taste for other young men... a certain distance has necessarily developed between myself and my origins."  
Rotimi Fani-Kayode, Nigerian born photographer, died tragically in 1989. This traces his life and work.

### PROGRAMME 2

**SCREENING:** MAC HEXAGON;  
MON SEPT 30TH, 7.00 PM

## ANOTHER SPACE: FOR SHAKESPEARE

**DIRECTOR:** SHANGARA SINGH  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 25 MINS  
The British actor/director of Asian, Afro-Caribbean and other origins has few opportunities to explore Shakespeare on his/her own terms.  
This film is a contribution towards this vast journey of exploration and celebration.

## AIYA'S APPLE, AISHA'S EYE

**DIRECTOR:** KEITH KHAN  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 20 MINS  
The film explores 2 generations of women and their reflections in the form of fables of the South Asian experience in Britain today.

## FIREFLIES AND STARS

**DIRECTOR:** GODFREY DUNCAN  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 7 MINS  
Fusing a traditional African/Caribbean art form with contemporary technology, the story

involves creational wales with magical characters.

## SILENT IN THE CROWD

**DIRECTOR:** MONIKA BAKER  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 13 MINS  
Focussing on the work of Black Voices, the Birmingham based A Capella group of women, this film explores the disproportionately high incidence of serious mental illness among West Indian immigrants.

### 3 FOCUS

## BLUE NOTES & EXILED VOICES

**DIRECTOR:** IMRUH BEKARI  
**ORIGIN:** BRITAIN/1991  
**RUNNING TIME:** 52 MINS  
**SCREENING:** MAC HEXAGON  
SUNDAY 29 SEPT. 9.00pm

In March 1960 the South African police shoot into a mass demonstration killing 69 and injuring 180. This was the Sharpeville Massacre and the world became aware of the tyranny which Africans experienced in their daily lives.

In February 1990 Nelson Mandela is released from prison after twenty-seven years. As the celebrations give way to the reality of building a new society in South Africa (Azania); many lives must be reshaped, many experiences must be reconciled.

BLUE NOTES AND EXILED VOICES charts through the use of testimony and performances, the journey and struggle of some of those who were exiled and used music as an instrument of resistance and solidarity.

The film features; Pinise Saul, Hugh Masekela Band, Louis Moholo

and Viva La Black, Mervyn Africa Quintet, and Brotherhood of Breath.

### 3 FOCUS

## BOYZ N THE HOOD

**DIRECTOR:** JOHN SINGLETON  
**ORIGIN:** USA/1991  
**RUNNING TIME:**  
**SCREENING:** ODEON SAT 28  
SEPT 8.30pm

BOYZ N THE HOOD, a powerful drama about coming of age in Black urban America, marks the feature film writing and directing debut of 23-year-old John Singleton. It tells a poignant story about the community where Singleton grew up: of three friends growing up in a South Central Los Angeles neighbourhood, and of street life where friendship, pain, danger and love combine to form reality.

Tre (Cuba Gooding Jr), Dough Boy (Ice Cube) and Ricky (Morris Chestnut), are three young blacks brought up in an area where violence prevails.

Shot entirely on location in South Central LA, the film aims to give the first true picture of what life is like in the "LA Hood". It was not uncommon during production, for police helicopters to circle above nearby houses, for gang members to object that actors were wearing an opposing gang's colours, or for police cars to speed past the set in hot pursuit.

But in the midst of these distractions, another side of reality was filmed - the lives of the people in the community who don't make news. It is that real-life drama that Singleton decided to explore and recreate on film. One scene among many that captures the ironic mix of commonplace and macabre has two kids battling over a football, just a few feet away from a dead body.

This uncompromising look into





the choices confronting young Black Americans has aroused considerable interest in the States.

"It is my story, I live it. What sense would it have made to have some white boy impose his interpretation on my experience?"

John Singleton

## THE BRIDGE

**DIRECTOR:** SYD MACARTNEY  
**ORIGIN:** UK / 1991  
**RUNNING TIME:** 102 MINS  
**SCREENING:** TRIANGLE THU 26 SEPT 8.30pm

THE BRIDGE is the story of a painting. It is a passionate account of the collision between a beautiful woman, her powerful husband, and a young artist torn between obsession with his work and love for the woman who inspires it.

When Isobel Heatherington and her three young daughters take up their seaside residence in the hot summer of 1887 life seems idyllic. But the arrival of Philip Wilson Steer for his annual painting visit launches a chain of events that will change their lives forever.

Steer, overcome by his first sight of Isobel, immediately decides to capture the moment on canvas. He soon becomes close to the family and is jealously adopted by eight year old Emma. Isobel sees in Steer all the potential of a world formerly closed to her - a world of artists, free thinkers and passion. Steer sees in her an inspiration and romantic love that can help him forget the

everyday struggle for success.

Encouraged by Isobel's well-meaning but naive Aunt Jude, Steer and Isobel fall in love and as the summer draws to a close they succumb to their passion. But the net of family feelings closes around Isobel.

As jealousy and tragedy force the lovers to confront the reality of their feelings, the story moves to its fateful conclusion, provoking the inspiration for Steer's greatest painting - but questioning the human cost of its creation.

## 3 FOCUS

### CABEZA DE VACA

**DIRECTOR:** NICOLAS ECHEVARRIA  
**ORIGIN:** SPAIN  
**RUNNING TIME:** 100 MINS  
**SCREENING:** MAC CINEMA MON 30 SEPT 9pm + TRIANGLE; TUES 1 OCT 3pm

In 1528, Alvar Nunez Cabeza de Vaca, treasurer to Charles the Fifth of Spain, embarks on the ill-fated expedition to Florida, led by Panfilo de Narvaez with more than 500 men.

Hunger, death and disease, decimate the expedition that finally arrives on the Louisiana coast. After an attack by Indians, only a handful survives: Alvar, Dorantes, Castillo and the Moorish slave Estebanico.

Captured by the Indians, Cabeza de Vaca ends up as a shaman's slave; with the passing of time he

learns his master's magical and healing arts and these earn him his freedom. Alvar begins a journey suffering the rigours of climate and solitude, culminating in a delirium in which he confronts his past.

CABEZA DE VACA tells the story of this conqueror engulfed by the reality and fiction of the New World in a challenging and hallucinating odyssey.

## wt TITLE

### CARAVAGGIO

**DIRECTOR:** DEREK JARMAN  
**ORIGIN:** UK / 1986  
**RUNNING TIME:** 93 MINS  
**SCREENING:** TRIANGLE SAT 28 SEPT 3pm.

In some ways, Jarman's CARAVAGGIO is as much about the artist Derek Jarman as much as it is about the scandalous life and work of the 17c painter. Jarman had written several drafts with Nicholas Ward-Jackson and found he was working elements of his own life into the script. Caravaggio's revolutionary use of light and shade ('chiaroscuro') as dramatic lighting was the forerunner of cinematic lighting and so his paintings form a natural source from which the narrative springs. Also, the painter's life as an artist marginalised by society fascinated Jarman, who could draw comparisons with his own life and work.

Jarman interprets Caravaggio's life through the paintings and the film unfolds as a series of tableaux in the artist's studio, linking episodes in his tumultuous life: the costumes, sets and lighting are a miracle on such a small budget and this is a stunning interpretation of an artist and his society, which by clever use of anachronisms and other distancing techniques, avoids the pitfalls of the

Hollywood biopic.

CARAVAGGIO was produced by Sarah Radclyffe, whose work we are highlighting in the WORKING TITLE screenings.

## CIRCUS BOYS

**DIRECTOR:** Kaizo Hayashi  
**ORIGIN:** Japan 1990  
**RUNNING TIME:** 106 minutes  
**SCREENING:** TRIANGLE; MON 30 SEPT 8.30pm + MAC THEATRE; THURS 3 OCT 9pm

Winner of the Charles Chaplin Award (Best Film) 1990 Edinburgh Film Festival, CIRCUS BOYS is the second feature by Kaizo Hayashi, director of TO SLEEP, SO AS TO DREAM.

The story begins early this century in Japan. Two brothers, Jinta and Wataru, are growing up in the Great Crescent Circus. They gaze with wide-eyed wonderment at the tight-rope walkers and hope that one day they will be able to join them.

Several years later, after a tight rope accident, Jinta leaves the circus and becomes a con-man, roaming the country cynically selling quack medicines and useless gadgets. Eventually he is forced to join a gang of crooks, led by Yoshimoto, a rural gangster. Soon, all that remains of the circus are five performers and one ageing elephant which runs amok one night and is shot dead by the police.

His idealistic brother, Wataru, determines to stay with the circus, and with the help of his girlfriend, Maria and a new act, dreams of restoring it to its former glory.

Jinta falls passionately in love with Omacha, the mistress of Samejima - one of the gangster's





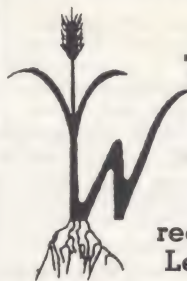
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**ASKING FOR IT**  
dir. Madeleine Hall

**ELLIE**  
dir. Gill Wilkinson

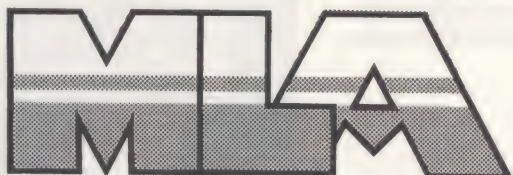
**KASARMU CE**  
dir. Saddik Balewa

**MAN FROM CHINA**  
dir. Zhang TieLin

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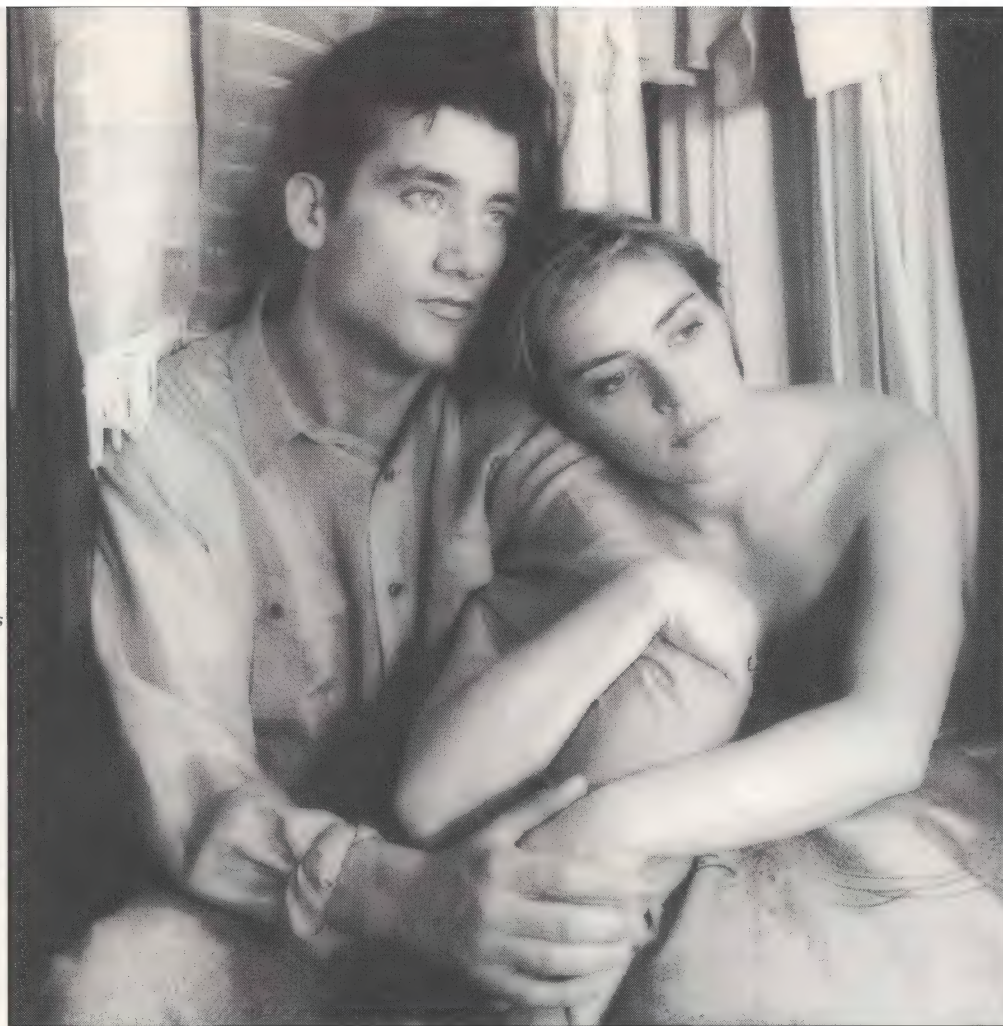
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Close my Eyes



clients. They kill Samejima and run away with gangsters pursuit. Finally, the two lovers stumble upon the circus and its magic reasserts itself...

"Everyone has his own circus in his mind. I tried to show my own in Circus Boys. It is hard to believe, but I had never seen a circus before I made this film. Yet I believed that I had seen the circus many times in my childhood. Where did the circus come from? The sad melody of the small band, the acrobats, the trapeze and the big top - were all these mere illusions? Was I excited by an imaginary circus?"

Everyone has his own circus in his mind. But why?"

## t RETRO

### A CLEAN SLATE

**DIRECTOR:** BERTRAND TAVERNIER

**ORIGIN:** FRANCE 1982

**RUNNING TIME:** 128 MINS

**SCREENING:** TRIANGLE WED 25 SEPT 6pm.

Long before the current Hollywood vogue for adaptations of Jim Thompson's pulp noir novels - Maggie Greenwald's *THE KILL-OFF*, Steven Frears' *THE GRIFTERS* or James Foley's *AFTER DARK*, MY SWEET - Bertrand Tavernier entered the fray with this black comic adaption of POP 1280. Transplanting the action of Thompson's novel from the American Deep South to the colonial French East Africa of the late 1930's, Tavernier nevertheless retains the disturbing amorality and mordant humour of its literary source. Philippe Noiret gives a remarkable performance as Lucien Cordier, a slobbish policeman whose laissez faire approach to law enforcement allows him to turn a blind eye to anything from wife-beating to unthinking racism. Until,

one day, Cordier sees two white pimps shooting at black bodies consigned to the river for burial. Finally shocked into action, Noiret consults a neighbouring police officer, Chavasson, who jokingly remarks that if it were up to him he would simply shoot the two men responsible for the outrage. Nothing if not matter-of-fact, Noiret takes Chavasson at his word and instigates a ruthless clean-up campaign.

Pierre William Glenn's glorious photography effortlessly evokes a convincing period feel and an atmosphere of sweaty decadence and festering corruption. What lends the film its unique flavour, however, is Tavernier's unflinching observation of Noiret's increasingly extreme behaviour, as his measures spiral from naive misjudged vigilantism to calculated murder. Casually rather than sadistically violent, Tavernier's film conjures up a bleak picture of a colonial outpost where moral values have been so corrupted that even random murder seems, at first, a reasonable option. Only the slightly portentous prologue and significance already hinted at by the distant rumblings of war, spoil this otherwise admirable Thompson adaptation.

Nigel Floyd

## CLOSE MY EYES

**DIRECTOR:** STEPHEN POLIAKOFF

**ORIGIN:** UK / 1991

**RUNNING TIME:** 1057 MINS

**SCREENING:** MAC CINEMA;

WED 2 OCT 9pm.

Stephen Poliakoff's film *CLOSE MY EYES* is a story of obsessive love, which unfolds during a hot English summer. Clive Owen and Saskia Reeves star as Richard and Natalie, a brother and sister who find themselves irresistibly drawn to each other. Overwhelmed by their love, they struggle to overcome their addiction, not wishing to hurt those around them and not able to part. Despite their efforts, Natalie's husband Sinclair (Alan Rickman) begins to suspect her of having an affair, little knowing however that the lover he is so jealous of is his wife's brother.

"There is no hint of prurience in the film's view of this incestuous affair. Poliakoff charts its doomed progress with a narrative poise and a visual confidence that belies his relative inexperience as a director. In this, he is splendidly abetted by the luxuriant production design by Luciana Arrighi. London gleams in

this ardent summer light (and few films have so suggestively conveyed the unfamiliarity of familiar settings), but there is an air of menace behind the glowing facades".

David Wilson SIGHT AND SOUND.

Winner of the FIPRESCI Prize at the Bergamo Film Festival.

## 3 FOCUS

### THE CLOUD CAPPED STAR

**DIRECTOR:** RITWIK GHATAK

**ORIGIN:** INDIA 1960

**RUNNING TIME:** 120 MINS

**SCREENING:** MAC CINEMA SUN 22 SEPT 9.00pm & SUN 29 SEPT 1.00 pm.

Calcutta in the late 1950's, following Independence, Partition, the disastrous famines of the previous decade. Neeta is the eldest daughter of a refugee family, the provider for all, as she struggles away at her job in the city. The impulses of creation and of destruction rack the fortunes of the family - Shankar, the elder brother, practices singing, while Montu, the younger, has to take a job as worker



# films a/z



*Coping With Cupid*

and is injured in an encounter with the machine. The father, brought up on Yeats, Milton and 19th Century Bengali liberalism, himself suffers an accident. Geeta, the sister, the sensuous feminine person played against Neeta's plainness, tries to take Sanat, the scientist fiancé of Neeta, away from her. The mother, a cruel but viciously sustaining force, depends on Neeta's support but identifies her own creative, maternal, instincts with Geeta's greater beauty and her more protected personality.

RITWIK GHATAK - 'The Great Mother' image with both the benevolent and terrible aspects has been in our civilisation since antiquity, inter-mingled with our myths, our epics, our folklore and our scriptures... in *The Cloud Capped Star* I was working on a universal theme.

## SHORT

### COPING WITH CUPID

**DIRECTOR:** VIVIAN ALBERTINE  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 18 MINS  
**SCREENING:** MAC CINEMA; SAT 21 SEPT 6.30pm & TRIANGLE SUN 29 SEPT 6.00pm

Three blondes from another planet land on earth to investigate romantic love.

"How do you make a documentary about how to find romantic love when romantic love is a fiction?..... Ask friends' advice, read books by 'experts', devour stories of successful lovers, mimic movie stars, fall in love, read magazines, fall out of love, listen to love songs... And still it eludes us, almost the only true mystery left.

And still we believe in it.  
Vivian Albertine  
COPING WITH CUPID  
screens in BFI NEW DIRECTORS  
PROGRAMME ONE.

## wt TITLE

### DAKOTA ROAD

**DIRECTOR:** NICK WARD  
**ORIGIN:** UK / 1991  
**RUNNING TIME:** 90 MINS  
**SCREENING:** TRIANGLE; THUR 3 OCT 6 pm + MAC CINEMA; FRI 4 OCT 4pm.

DAKOTA ROAD is Nick Ward's first full length feature film after an impressive body of work in radio, television and theatre: "There's nothing that interests me more than the way people's sexuality affects their lives and the lives of others. Although I find it very difficult to say what DAKOTA ROAD is about, I suppose the film is, more than anything, about sexuality, both the innocent, positive side and the other, much darker, hidden, unacknowledged side". The backdrop for the playing out of a network of forbidden and sometimes damaging desires is the extraordinary, cinematic landscape of the Fenland of East Anglia. Jen is a rebellious 15 year old who dreams of escaping the quiet, rural life she was born into. The American F-111s which thunder overhead, have, in her imagination, become her only source of fantasy and excitement.

She despises the seemingly ordinary lives of the people of her village, but beneath the appearance of normality, a hidden world of guilt, secrecy and desire is gradually revealed. And in the claustrophobic, self-enclosed world of Dakota Road, none of the characters actions affect only themselves.

"I hope that people who find life

difficult," says Ward, "I mean coping with the general business of living, and who feel so many others find life easy, or at least give the impression of doing so - will respond to the film. It's for those people in particular that I made the film."

## 3 RETRO

### A DAYS BREAD

(USKI ROTI)

**DIRECTOR:** MANI KAUL  
**ORIGIN:** INDIA  
**RUNNING TIME:** 111 MINS  
**SCREENING:** MAC; THUR 26 SEPT 6.30pm

At a desolate bus stop on a highway, set against a barren landscape in the plains of Punjab, is the figure of a village woman - Balo. She waits... and waits. A carefully wrapped meal nursed in her hand.

Each afternoon she walks two miles from her village to the bus stop to deliver the mid-day meal to her husband Sucha Singh - a Sikh bus driver who expects his wife to perform, without a murmur, the traditional duties of the average Indian rural housewife: a lifelong drudge, little more than a beast of burden. As for Sucha Singh himself, busy plying his bus, he has time to visit her only once a week. The rest of the week, he has his fellow bus drivers, his drinking and card-playing sessions, and, of course, a wavy-haired mistress.

Balo accepts it all. Tradition has trained her to find alibis for him. Doesn't he, after all, give her fifty rupees every month to run the house? And what man hasn't his special needs, his exclusive expenses? On this particular day, she has missed the bus; 14-year-old Jinda, her younger sister and only

companion, is nearly seduced by the village rake. Balo, trying to restore the frightened girl's courage is herself shaken by hidden fears. Knowing well that she will not reach the bus stop on time, she has dutifully made the journey, like a ritual done in a trance....

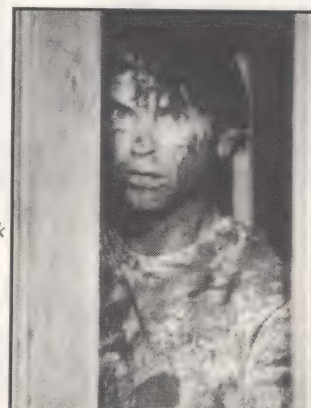
"Confining the film to two lenses (28mm and 135mm) and making them represent the actual and the mental life of the waiting wife in the beginning of the film - I mean, the wide angle provided a universal focus or the extra actuality of the cinematographic image and the long focus a critical range of sharpness or a certain dream quality. Having faithfully established this as a norm, the lenses were gradually freed of the strict representation."

Mani Kaul

### DEATH IN BRUNSWICK

**DIRECTOR:** JOHN RUANE  
**ORIGIN:** AUSTRALIA / 1990  
**RUNNING TIME:** 109 MINS  
**SCREENING:** MAC CINEMA SUN 29 SEPT 6.30pm

Carl Fitzgerald (Sam Neill), one of life's major casualties, is in his late thirties, leading a life that's heading nowhere. He lives in a ramshackle house, is out of a job, has been dumped by his wife, and has a domineering mother who insists on dropping in to tell him what a loser he is. He sees his new job in a



*Death in Brunswick*





Dakota Road

sleazy, cockroach-infested rock 'n' roll club as a sign that his life has taken a turn for the better. It hasn't.

He falls in love with Sophie, a 19-year-old barmaid, unaware that she is betrothed to the club's owner. He gets on the wrong side of Laurie, the club's thuggish chief bouncer. He scuffles with his Turkish kitchenhand, with fatal consequences. And he is marked by the club's heavies when he is mistakenly caught up in the firebombing of the place!

DEATH IN BRUNSWICK is the first full length feature by director John Ruane - whose medium length FEATHERS became something of a cult item - and it has been adapted from Boyd Oxlade's book in collaboration with the author, who based it on his own inner-suburban Melbourne experiences.

The result is a ribald off-beat romantic comedy - "a mix of the English sensibility and humour of a film like WITHNAIL AND I with the blackness of BLOOD SIMPLE and throws in the vitality of SOMETHING WILD along the way". John Ruane

## t RETRO

### DEATHWATCH

**DIRECTOR:** BERTRAND TAVERNIER  
**ORIGIN:** FRANCE/1979  
**RUNNING TIME:** 130 MINS  
**SCREENING:** TRIANGLE; FRI 27TH SEPT, 3pm

A rare opportunity to see Tavernier's first attempt at an English-language feature, DEATHWATCH is the director's adaption of David Compton's brilliant novel THE CONTINUOUS KATHERINE MORTENGOE. Harvey Keitel plays a reporter with a

TV camera implanted in his brain who is assigned to follow and get close to the supposedly dying Romy Schneider in a futureworld where death is such a rare occurrence that it has become "live" material for soap opera. Both characters finally rebel against the way they are being exploited and Tavernier's ever-present humanist concern asserts itself.

The film is certainly one of Tavernier's most ambitious projects and one that invariably stimulates discussion of its audacious ideas. Martyn Auty

The Tavernier retrospective is sponsored by Barclays de Zoet Wedd.

### DERSU UZALA

**DIRECTOR:** AKIRA KUROSAWA  
**ORIGIN:** USSR / JAPAN 1975  
**RUNNING TIME:** 141 MINS  
**SCREENING:** TRIANGLE; SUN 22ND SEPT, 8.30pm + MAC THEATRE; TUE 1 OCT 9pm.

1902. Conducting a topographical survey of the forests in the Shkorovo area of Russia's Pacific seaboard, an army unit commanded by Captain Vladimir Arsenyev encounters an elderly hunter, a Goldi named Dersu Uzala, who agrees to act as their guide. At first amused by the old hunter's pantheistic attitude to the forest and its creatures, the Russians soon come to respect his uncanny skill as a woodsman and the bond of affection between Dersu and Arsenyev is sealed when Dersu saves the latter's life after they are lost while exploring in sub-zero temperatures. Returning with another unit in 1907, Arsenyev is delighted to be reunited with Dersu, but this time realises that the old man's sight is failing and persuades him to return with him to Khabarovsk. Though welcomed by Arsenyev's wife and a great hit with his son, Dersu is unhappy in the



city. Frail as he is, he must return to his own environment and the fate that awaits him.

Dersu Uzala is directed in a style as calmly matter-of-fact in its elegiacs as the best of John Ford and the performance of Maksim Munzuk as the old hunter is marvellously apt.

A rare opportunity to see this 1976 masterpiece by Japan's most celebrated director. (Tom Milne)

## 3 RETRO

### E FLAT (KOMAL GANDHAR)

**DIRECTOR:** RITWIK GHATAK  
**ORIGIN:** INDIA/1961  
**RUNNING TIME:** 110 MINS  
**SCREENING:** MAC CINEMA; TUE 24 SEPT 6.30pm + MAC CINEMA; SUN 29 SEPT 4pm.

Ghatak drew on his own experience in theatre for this film dealing with group rivalries in the progressive theatre movement in Bengal in the 1950's. One group is Niriksha, led by fiery young Bhriгу. Dakshinapath has Shanta as its leading spirit, with Anusuya, a newcover to her group. Bhriгу

needs an extra player at the last minute and Anusuya later learns from Bhriгу that Shanta had broken away to form her own group because she had found his leadership too dominating.

Anusuya comes to Bhriгу for a joint production. Everyone is happy with the idea, and they decide to stage the classic Shakuntalam. Only Shanta plays difficult.

Meanwhile, Bhriгу's group goes to Lalgola, to the river Padma that separates India from Bangladesh, to stage a play. Anusuya discovers the same anguish she had felt in herself, now in Bhriгу - of being separated from one's home across the river by an artificial political divide. She grows closer to him, but cannot understand the change - for she has been waiting for Samar to return from France for six years.

RITWIK GHATAK - "Contemporary Bengal, the wounds of Partition and doubts of an uncertain Independence; the depression that comes from an indiscriminate use of national idealisms; the emotional bankruptcy of a leadership nurtured on Western ideals - the pain and failure resulting from these national and international crises. This film deals with these pains, painting a picture of that



# films

## a/z

valueless, hopeless descent... The heroine of the film is an image of Shkuntala; the hero represents the turmoil in the minds of modern youth; not really healthy, or sane, a little obsessed, downhearted.

### W TITLE EDWARD II

**DIRECTOR:** DEREK JARMAN  
**ORIGIN:** UK / 1991  
**RUNNING TIME:** 90 MINS  
**SCREENING:** TRIANGLE FRI 27 SEPT 8.30PM

Newly crowned as king of England, the youthful Edward II bestows gifts and titles and all his devotion upon his beloved Piers Gaveston. In neglecting his wife, Isabella, and the affairs of state, however, and allowing the upstart Gaveston to lord it over the nobles and churchmen at court, Edward makes powerful enemies and his fall is sudden and complete, ending in separation from Gaveston and bloody civil war.

Christopher Marlowe's Edward II, from which the film is "freely adapted", is a very different sort of history play to Shakespeare's semi-official accounts of the rise of the Tudor dynasty: it is the story of a king whose love for his favourite might have involved what Marlowe's contemporaries regarded as an abominable vice, but who attains full tragic stature nonetheless.

"What's so interesting about Edward II is that it touches on areas that still aggravate people, unlike Henry V for example. In fact it's remarkable for a play written in the 16th century, and that's why I wanted to do it. It's a story of love versus responsibility. That's always the way. It's the same with Dido and Aeneas, and Antony and Cleopatra - you're not allowed to fall in love if you rule the world. It's also about the clash between gay desire and

public morality. Also I was interested in looking at love in a different way. Edward II isn't quite a love story. I've chosen to leave it rather in the area Marlowe did, which is as a story of obsession. One can't quite see why this person is attracted to the other one, and surely that's the way everybody thinks about other people falling in love?" (Derek Jarman)

### SHORT

#### ELLIE

**DIRECTOR:** GILL WILKINSON  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 30 MINS  
**SCREENING:** MAC CINEMA SUN 22 SEPT 6.30PM

This adaptation by Judy Forshaw of her award-winning short story follows the unlikely friendship between Marsi, the atheist house-keeper of a convent school and Ellie, a young rebellious pupil whose spirit and stubbornness awaken painful memories in Marsi of her dead brother Frank.

ELLIE screens in THE BEST OF SHORTS PROGRAMME ONE

#### EUROPA

**DIRECTOR:** LARS VON TRIER  
**ORIGIN:** DENMARK / GERMANY / FRANCE / SWEDEN / 1991  
**RUNNING TIME:** 113 MINS  
**SCREENING:** TRIANGLE; SUN 29 SEPT 8.30pm

EUROPA had its world premiere at this year's Cannes festival. "The film describes the jigsaw puzzle that was Europe after World War II, from the point of view of a young American. Arriving in Germany, he sets out to find work and trace his roots. His uncle helps him to find a job as a sleeping car conductor on the railways, which takes him on a journey through the



ravaged war-torn landscape of his father's country. Inadvertently witnessing a Nazi death squad at work, he is then blackmailed into helping their clandestine cause." (Cannes Film Festival)

"Each of my films contains a technical innovation. In EUROPA, I have bought myself a lot of funny technical toys.

We are working on image superimposition (front-back projection and superimposition); sometimes we can have up to seven layers of images, in black and white and colour. But the main thing is that we can thus combine two images that could be filmed with different lenses. With background shot with a telephoto lens and a foreground shot with a wide-angle lens, we can create an unsettling effect that isn't immediately noticeable but which marks the audience. You can easily control images you immediately understand. But you forget them at once. However, when you feel something for images that you don't understand you can no longer control them. That's the unsettling effect I'm aiming for" (Lars von Trier)

### 3 FOCUS

#### FADE TO BLACK

**DIRECTOR:** TONY COKES AND DON TRAMMEL  
**ORIGIN:** USA/1991  
**RUNNING TIME:** 33 MINS  
**SCREENING:** MAC HEXAGON; TUE 1 OCT 9.00pm

FADE TO BLACK is a meditation on contemporary race relations. In voiceover, two black men describe events that are unnoticed or

discounted by whites. They examine gestures, hesitations, stares, remarks — the details of an ideology. Visually, the 33 min tape juxtaposes fragments from the action and credits of Hollywood films, text commentary, and a selective chronology of films which include representations of blacks. The work undermines the transitions between blackness as seen (or not seen) in the extra-cinematic culture. FADE TO BLACK charts the strange movements of blacks both on screen and in the street.

Music by Last Poets, Living Color, Niggers With Attitude and Brian Eno.

"It is nothing less than a half-hour historical catalogue and commentary on racism, refuting its own ironic refrain that "There is no racism here," in the sophisticated 1990's. For much of the video, clips from movies occupy a strip across the centre of the screen while other movie titles and dates are written above, and voice-overs tell stories of racism in the past and present.

So Elvis Presley dances silently in JAILHOUSE ROCK while THE BIRTH OF NATION 1915 is written above the scene and a rapper's voice is heard to chant, "I'm not gonna hurt you." There is no time to stop and puzzle out how these pieces comment on another. The effect is to be over-whelmed by an avalanche of racism, even in its absence. Following the opening credits of Alfred Hitchcock's VERTIGO, words written on the video screen ask, "What am I analyzing in this film where I am silent?" The innovative form of FADE TO BLACK might have been too static and self-conscious. Instead, it is effective because the video is constructed with such





intelligence and finesse."  
Caryn James, New York Times  
FADE TO BLACK screens with  
HISTORY & MEMORY

### 3 RETRO

## FILM & TELEVISION INSTITUTE of INDIA

"When Ghatak taught at the Film & Television Institute of India, he transformed what was intended to be a producer of skilled technicians for the industry into an institute for higher learning on film practice"  
Ashish Rajadhyaksha, film critic

The following graduation films have all been prize winners at various festivals, including Oberhausen Film Festival, the premiere short film festival in Europe.

### AYONIJA

**DIRECTOR:** MANDIRA MITRA  
**ORIGIN:** INDIA/1986  
**RUNNING TIME:** 34 MINS  
**SCREENING:** MAC; WED 2 OCT. 6.30pm

Vaishnabi begins to realise the importance of each moment of her life when she returns to her family home. Her awareness and consequent 'rebirth' is, to a large extent, brought about by her direct contact with two people, her sister and father. "Kunti, her sister is a gentle strong young woman. She is the personification of nature herself praying to the Rising Sun, Vaishnabi believes she is the daughter of the sun and equates her relationship with her father to that of the Earth and Sun."

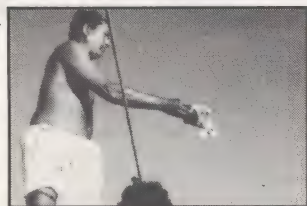
Ayonija



Bodhviksha



Lasya



### BODHVRIKSHA

**DIRECTOR:** RAJAN KHOSA  
**ORIGIN:** INDIA/1985  
**RUNNING TIME:** 30 MINS  
**SCREENING:** MAC; WED 2 OCT 6.30pm

The eighty year old grandmother is perceptibly decaying. The granddaughter who nurses her becomes conscious of a kind of grace, something pure and holy, which seems to grow in her as the old woman's body withers away. The grandmother's son uses her as a means to achieve his own spiritual catharsis. This film is a powerfully lyrical meditation on decay and redemption from physical suffering.

### LASYA

**DIRECTOR:** ANUP SINGH  
**ORIGIN:** INDIA/1986  
**RUNNING TIME:** 32 MINS  
**SCREENING:** MAC WED 2 OCT 6.30pm

"To me, Lasya is the gentle dance that exists in the separation lying between the sense of exile and home. It is a desperate articulation of this separation as lived by three women - banished from their land and home during the Partition (of India), in exile even today, forty years after Independence - in their new house in the artificial community of a refugee camp. The film analyses the fiery mythology that supports and sustains such a sense of exile." Anup Singh

Floating



### 3 FOCUS

## THE FIVE HEARTBEATS

**DIRECTOR:** ROBERT TOWNSEND  
**ORIGIN:** USA/1991  
**RUNNING TIME:** 121 MINS  
**SCREENING:** MAC; FRI 4 OCT 9.00pm

It's 1965, the adolescent days of rock and roll, and five young African American men are about to find themselves making music that people throughout the country are eager to hear. Donald "Duck" Matthews will find an outlet for the songs stirring in his brain; Eddie King, Jr., will gain the recognition for which he has hungered; James Thomas "J.T." Matthews will impress more women than he ever imagined he could; Terrence "Dresser" Williams will have a chance to explore his slick dance moves, and Anthony "Choirboy" Stone will sing beyond the confines of his father's church.

Robert Townsend's new film, *The Five Heartbeats*, is first and foremost about friendship. It tells the story of five buddies with the same dream of "making music" who join forces as the Sixties are unfolding. Alike in their inexperience but highly individual in their sensibilities, they travel together through three decades that are marked equally by success and tragedy. Operating both like a family and like rivals, they remain devoted to one another.

This is Townsend's first film since he gained international prominence in 1987 when he wrote, produced, directed and starred in the hit comedy *HOLLYWOOD SHUFFLE*.

"I have a love of movies, and with *THE FIVE HEARTBEATS*, I was in search of a classic"  
Robert Townsend

### SHORT

## FLOATING

**DIRECTOR:** RICHARD HESLOP  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 39 MINS  
**SCREENING:** MAC CINEMA; FRI 27 SEPT 6.30pm + TRIANGLE; FRI 4 OCT 3pm.

In a tower block on the Isle of Dogs live the family: the wanton mother, the banjo playing granny, the acid house crazed son, his hallucinating girlfriend and the pyromanic daughters. The father has been spoken to; he has a mission, the rains are coming...

"The idea for the film came from a dream, a man building his escape. Noah's story from the Bible provided the structure. Then it occurred to me what would happen if God chose the wrong man? Then it occurred to me what if there was no God?"

Richard Heslop  
FLOATING screens in BFI NEW DIRECTORS PROGRAMME 2

### SHORT

## FORGETTING

**DIRECTOR:** PAUL BUSH  
**ORIGIN:** UK/1990  
**RUNNING TIME:** 30 MINS  
**SCREENING:** MAC HEXAGON TUES 1 OCT 7PM

Time was moving backwards; but only for him. He was moving back through time encountering on the way people's reactions to a life he had already lived - but had no memory of...

Forgetting







He believed that as he stood there, the cars, the service station, the motorway, all were moving inexorably back with him into the past. If he stayed there long enough he would see them slowly being built around him until the last brick was removed, the last hole filled, the last concrete mixer and earth digger drive away, the last surveyor gather up his measuring rods and set off across the green countryside back to the offices where they were drawing up the plans to purchase the fields.

A love story, a simple allegory, naive like all allegories, a collection of conceits about time, taken to an extreme with results that are both tragic and comic.

FORGETTING screens as part of THE BEST IN SHORTS PROGRAMME TWO.

## wt TITLE

### FOR QUEEN AND COUNTRY

**DIRECTOR:** MARTIN STELLAMN  
**ORIGIN:** UK/1988  
**RUNNING TIME:** 105 MINS  
**SCREENING:** TRIANGLE WED 2 OCT 3PM

When Tim Bevan and Sarah Radclyffe decided to move from producing pop promos to feature films in 1984, FOR QUEEN AND COUNTRY was one of the first projects that WORKING TITLE developed. Three years later, with finance from Zenith and Atlantic Releasing it was produced, directed by the co-writer Martin Stellman, who wrote DEFENCE OF THE REALM, a seriously underrated British political thriller.

The film tells the story of a black ex-paratrooper, played by Denzil Washington, returning to the council estate in South London where he grew up. Stellman wrote the screenplay with writer Trix Worrell,

and the story is loosely based on the experience of a mutual friend.

The director describes the film as "an urban Western, without being a pastiche. It's about a man who returns to the town he used to know after a long absence. Either people don't give a damn that he's fought for his country or they won't let him forget it. He's a man who wants to hang up his gun and isn't allowed to."

"FOR QUEEN AND COUNTRY is strikingly unlike the usual grim British naturalism Stellman sought to get away from. Capably directed, it is an audacious stab at a British genre movie" The Guardian.

## "H"

**DIRECTOR:** DARRELL WASYK  
**ORIGIN:** CANADA / 1990  
**RUNNING TIME:** 83 MINS  
**SCREENING:** TRIANGLE; WED 25 SEPT 6pm + MAC CINEMA; THUR 26 SEPT 9pm.

Writer/Director Darrell Wasyk has combined his accomplished dramatic skills with thorough research of the physical and emotional aspects of heroin withdrawal to create the story of "H".

Two heroin addicts, Michele and Snake, struggle to withdraw from the drug - cold turkey. Snake hammers the apartment door shut on the first day of their "kick-off", determined to come clean. Michele awakens to discover she has been "betrayed" by her lover, and is trapped. So begins the film's turbulent voyage into the addict's landscape.

Although "H" treats the issue in a poetic sense, it does not attempt to glamorize drug use. Rather, it's a head-on view of the struggle to withdraw. The audience senses the

violent and painful eruptions the two characters must experience as their reality becomes painfully sharp in an effort to rehabilitate themselves. Reality sharpens, intensifies, re-awakens. Sensations flare. As Michele and Snake scrape at the walls, the camera becomes a monitor, never once leaving the apartment, creating a heightened and theatrical tone to the piece.

The story builds to the point where Snake, almost withdrawn from the drug, discovers a forgotten stash hidden in the apartment. He is faced with the ultimate question: "Do we really have the power over our addictions?"

## HIGHWAY 61

**DIRECTOR:** BRUCE MCDONALD  
**ORIGIN:** CANADA / 1991  
**RUNNING TIME:** 110 MINS  
**SCREENING:** MAC CINEMA; MON 30 SEPT 9pm + TRIANGLE; SUN 29 SEPT 3pm

Hard on the heels of last year's festival favourite, ROADKILL, comes Bruce McDonald's Highway 61; an odyssey of musical (and assorted other) awakenings for Pokey Jones (Don McKellar), a barber from Northern Ontario and the worldly-wise Jackie Bangs (ROADKILL'S Ramona - Valerie Buhagiar). Heavy metal roadie Jackie hits town and takes over the life of Pokey, who, having discovered a corpse in his back yard, is the recipient of small town fame. Jackie requisitions the corpse and Pokey's services in order to get to New Orleans on Highway 61. While Roadkill boasted a soundtrack from the Cowboy Junkies and Nash the Slash, this movie is more eclectic in its use of Tom Jones

and Bachman Turner Overdrive. Find out how Jackie and Pokey got their names.

## 3 FOCUS

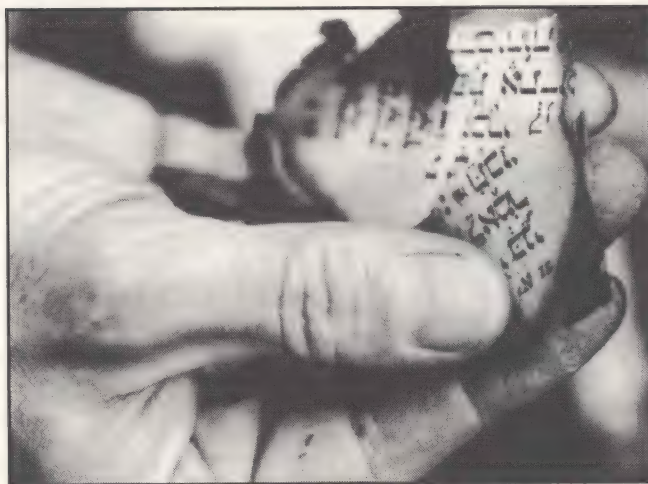
### HISTORY AND MEMORY: FOR AKIKO AND TAKASHIGE

**DIRECTOR:** REA TAJIRI  
**ORIGIN:** USA/1991  
**RUNNING TIME:** 33 MINS  
**SCREENING:** MAC HEXAGON; TUE 1 OCT 9pm.

This moving exploration of personal and cultural memory juxtaposes Hollywood movies and government propaganda from the Second World War with images and stories from the videomaker's Japanese-American family. Interweaving multiple voices and texts, Tajiri's film explores the relationship between subjectivity and historical representation and between memory and cultural identity.

"Rea Tajiri's autobiographical video History and Memory also explores received images, in this case those of her Japanese-American heritage, but in a far more eloquent and poetic style. "I often wondered how the movies influenced our lives, and I often wondered where my sister's habit of observing people from a distance came from," says the autobiographical voice. How does a glossy old photograph in a box - a romantic scene of Elizabeth Taylor and Montgomery Clift in A Place in the Sun - echo through the character of Ms. Tajiri's sister, a young Japanese-American woman who is





seen searching for boyfriends by photographing them? How does Ms. Tajiri's own camera distance her from her subjects and at the same time foster a clarity that allows her to challenge and reshape history?

Ms. Tajiri includes historical film of Pearl Harbour and tells of how the family's house was moved while they were interned, literally stolen out from under them. Throughout, memories and movies form a dangerous tangle, from Spencer Tracy investigating the murder of a Japanese-American in *BLACK ROCK* to the glamorous stars who symbolized impossible beauty and romance. Ms. Tajiri approaches her subject like a poet. She weaves together images and allows them to enrich one another in skewed and subtle ways as their resonances slowly emerge. "Caryn James, New York Times *HISTORY & MEMORY* screens with *FADE TO BLACK*.

## HOMELAND

**DIRECTOR:** YURIS PODNIEKS  
**ORIGIN:** UK / 1991  
**RUNNING TIME:** 95 MINS  
**SCREENING:** MAC HEXAGON;  
SUN 29 SEPT 7.00 pm

Following Yuris Podnieks' Italia Prize last year for his remarkable documentary observation of the Soviet Union, *HELLO, DO YOU HEAR US?*, *HOMELAND* presents a personal look at the spirit of Baltic nationalism, which is once again under threat.

Constructed in a characteristically eloquent montage of images, interviews, music and archive footage, the principal inspiration for the film was last year's Latvian Folk Festival which overflowed with emotional and exuberant outpourings of national feeling. There, 24,000 singers in spectacular

national costume, celebrated their first opportunity since the Nazi-Soviet Pact of 1939, to welcome choirs of exiles from around the world, and to sing the hauntingly beautiful national songs that were banned for 50 years.

As with *IS IT EASY TO BE YOUNG?*, and *DO YOU HEAR US?*, Podnieks assembles his film without commentary, intercutting the folksong festival with powerful witnesses to that half century of oppression.

Podnieks also indicates footage of last year's debate about independence in the Latvian parliament, and demonstrations by the parents of young conscripts killed mysteriously while in the Soviet Army: a Baltic conscript dies on average every three days, according to the film.

*HOMELAND* was produced by Central TV for Channel 4, and shown on 7th February 1991. It was followed by a topical update of the latest events in the Baltic republics. It is a powerful film which tackles an issue of contemporary relevance.

## AN IMAGINARY TALE

**DIRECTOR:** MARC-ANDRE FORCIER  
**ORIGIN:** CANADA/1991  
**RUNNING TIME:** 100 MINS  
**SCREENING:** TRIANGLE SAT 28  
SEPT 11.15PM + MAC CINEMA  
TUES 1 OCT 9PM

"I have a thought - a woman loved by many who loves one man who doesn't love her. In the film this becomes an image of the woman followed by her 40 ex-lovers." (Marc-Andre Forcier)

*AN IMAGINARY TALE* begins with jazz trumpeter Gaston Turcotte

who, unable to find work for his band in Cleveland, returns to Montreal for a gig at The Black Butter. He also returns to Florence who loves him and waits eagerly for his return. But he ignores her, just as she ignores her 40 ex-lovers, and takes up with her daughter Soledad, who has just broken off with her actor/lover Tibo. Tragedy and farce combine at the denouement, when Gaston (who has been shot dead by Tibo) and Tibo (who subsequently killed himself) are buried on the same day in the same cemetery. As a battle breaks out between the rival mourners, Florence and Soledad reunite and escape from the scene in laughter.

"Forcier's feature films can be seen as a giant fresco, in which the sublime meets the kitsch, poetry blends with humour, irony with realism. Here, Forcier has drawn a family portrait which is funny, jarring and particularly vivid" Vancouver Film Festival

## SHORT

### INVISIBLE CITY

**DIRECTOR:** MARK JAY  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 18 MINS  
**SCREENING:** MAC CINEMA; FRI  
27 SEPT 6.30pm + TRIANGLE; FRI 4  
OCT 3pm.

"Once upon a time there was a place, in Europe, where poets and hustlers, scholars and shlemiels lived side by side - a cluster of disparate souls bound together by love: a love of the spiritual - a love of life itself. Now, that place exists only in memory - as a sketchy network of signs, impressions, sensations. It might be called the Invisible City,

because, like countless other places and communities, it has been erased from the map of history."

Mark Jay

*INVISIBLE CITY* is a cinematic parable that takes place across two time zones. A Jewish couple - on the run from the Nazis in 1938 - suddenly find themselves in a desolate future world where history and memory have been outlawed.

Their struggle is to preserve their love and their culture in this strange and anonymous place - by invoking the terrifying power of memory.

Screens in BFI NEW DIRECTORS PROGRAMME 2.

## JULIA HAS TWO LOVERS

**DIRECTOR:** BASHAR SHBIB  
**ORIGIN:** USA / 1990  
**RUNNING TIME:** 86 MINS  
**SCREENING:** TRIANGLE; WED 2  
OCT 8.30pm

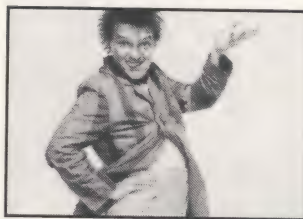
Julia lives on the beach in Venice, California with her lover Jack, in a safe but dull existence. One day she receives a call from a sexy stranger, Daniel, who claims he is looking for someone else. He asks Julia provocative questions. She's intrigued. Neither of them wants to hang up. The two have a mesmerising time in a marathon phone conversation as Julia reveals aspects of her sexuality she has never previously dared tell anyone about, and Daniel depicts his sex life with amusing anecdotes. She quickly faces the decision whether to stay in her drab, comfortable environment or risk everything for the more dangerous, and more



Julia Has Two Lovers



# festival



**DATE: FRIDAY 20 SEPTEMBER**  
Venue: Odeon Screen 2  
Time: 8.30pm  
Screening: **DROP DEAD FRED**

Venue: Triangle  
Time: 11.15pm  
Screening: **BLACK FILM ALL-NIGHTER**

**DATE: SATURDAY 21 SEPTEMBER**  
Venue: MAC Cinema  
Time: 6.30pm  
Screening: **BFI NEW DIRECTORS SHORT FILMS PROGRAMME ONE**  
Time: 9.00pm  
Screening: **MASALA**

Venue: Triangle  
Time: 6.00pm  
Screening: **THE WATCHMAKER OF ST PAUL**  
Time: 8.30pm  
Screening: **POISON**  
Time: 11.15pm  
Screening: **PARIS IS BURNING**

**DATE: SUNDAY 22ND SEPTEMBER**  
Venue: MAC Cinema  
Time: 4.00pm  
Screening: **BEST IN SHORTS PROGRAMME 1**  
Time: 6.30pm  
Screening: (Pratibha Parmar: Two Documentaries) **KHUSH/A STATE OF RAGE**  
Time: 9.00pm  
Screening: **CLOUD CAPPED STAR**

Venue: MAC Hexagon  
Time: 7.30pm  
Screening: **SLOW GLASS & ACUMEN** (Eleventh Hour Shorts)

Venue: Triangle  
Time: 3.00 pm  
Screening: **MASALA**  
Time: 6.00pm  
Screening: **PARIS IS BURNING**  
Time: 8.30pm  
Screening: **DERSU UZALA**

**DATE: MONDAY 23 SEPTEMBER**  
Venue: MAC Cinema  
Time: 2.30pm  
Screening: **PRESS AND DELEGATES**  
Time: 6.30pm  
Screening: **KASARMU CE**  
Time: 9.00pm  
Screening: **POINT BREAK**

Venue: MAC Theatre  
Time: 2.30pm  
Screening: **(VI FORM)**  
Time: 9.00pm  
Screening: **STEPPING OUT**  
Venue: MAC Hexagon  
Time: 7.00pm  
Screening: **BLACK ARTS VIDEOS PROG ONE**  
Venue: MAC Hexagon  
Time: 9.00pm  
Screening: **NORTHERN CRESCENT**

Venue: Triangle  
Time: 3.00pm  
Screening: **SUNDAY IN THE COUNTRY**  
Time: 6.00pm  
Screening: **MY BEAUTIFUL LAUNDRETTE**

Time: 8.30pm  
Screening: **RHAPSODY IN AUGUST**

**DATE: TUESDAY 24 SEPTEMBER**  
Venue: MAC Cinema  
Time: 2.30pm  
Screening: **PRESS & DELEGATES**  
Time: 6.30pm  
Screening: **E FLAT (KOMAL GANDHAR)**  
Time: 9.00pm  
Screening: **AUNT JULIA AND THE SCRIPTWRITER**

Venue: MAC Theatre  
Time: 9.00pm  
Screening: **RHAPSODY IN AUGUST**

Venue: MAC Hexagon  
Time: 6.00pm  
Screening: **VIDEO IN THE NATIONAL CURRICULUM** (Vokani: Media Education Event)

Venue: Triangle  
Time: 3.00pm  
Screening: **KASARMU CE**  
Time: 6.00pm  
Screening: **WHY DID BODDHI DARMA GO EAST**  
Time: 8.30pm  
Screening: **TRUST**

**DATE: WEDNESDAY 25 SEPTEMBER**  
Venue: MAC Cinema  
Time: 4.00pm  
Screening: **PARADISE CIRCUS**  
Time: 6.30pm  
Screening: **MAYA DARPAN**  
Time: 9.00pm  
Screening: **"H"**

Venue: The Dome, Horsefair  
Time: 8.30 for 9pm.  
Screening: **UB40: A FAMILY AFFAIR**

Venue: MAC Theatre  
Time: 2.30pm  
Screening: **MY BEAUTIFUL LAUNDRETTE (VI FORM)**  
Time: 7.00pm  
Event: **GUARDIAN SCREENWRITERS: LYNDIA LA PLANTE**  
Time: 9.00pm  
Screening: **SIMON AND LAURA** (A Tribute to Muriel Box)

Venue: Triangle  
Time: 3.00pm  
Screening: **ROBIN HOOD**  
Time: 6.00pm  
Screening: **A CLEAN SLATE**  
Time: 8.30pm  
Screening: **THE OBJECT OF BEAUTY**

**DATE: THURSDAY 26TH SEPTEMBER**  
Venue: MAC Cinema  
Time: 6.30pm  
Screening: **A DAY'S BREAD**  
Time: 9.00pm  
Screening: **AVA AND GABRIEL**

Venue: MAC Hexagon  
Time: 7.00pm  
Event: **GUARDIAN SCREENWRITERS: JOHN MC GRATH**  
Venue: Triangle  
Time: 3.00pm  
Screening: **"H"**  
Time: 6.00pm  
Screening: **A WORLD APART**  
Time: 8.30pm  
Screening: **THE BRIDGE**

Venue: Museum & Art Gallery  
Time: 12.30-2.00pm

Screening: Centre Focus: **IDENTITY AND HISTORY**

**DATE: FRIDAY 27TH SEPTEMBER**  
Venue: MAC Cinema  
Time: 6.30pm  
Screening: **BFI NEW DIRECTORS: PROGRAMME TWO**  
Time: 9.00pm  
Screening: **WHO NEEDS A HEART**  
Time: 11.30pm  
Screening: **LATE NIGHT: AMERICAN TRASH**

Venue: Mac Hexagon  
Time: 7.00pm  
Screening: **RED HOT (VIDEO) YURIS PODNIEK**

Venue: Triangle  
Time: 3.00pm  
Screening: **DEATHWATCH**  
Time: 6.00pm  
Screening: **STRIP JACK NAKED**  
Time: 8.30pm  
Screening: **EDWARD II**

**DATE: SATURDAY 28TH SEPTEMBER**  
Venue: MAC Cinema  
Time: 6.30pm  
Screening: **BACKSLIDING**  
Time: 9.00pm  
Screening: **REASON ARGUMENT & STORY**  
Time: 11.30pm  
Screening: **LATE NIGHT AMERICAN TRASH**

Venue: MAC Hexagon  
Time: 7.00pm  
Screening: **RED, HOT AND BLUE (VIDEO)**  
Time: 9.00 pm  
Screening: **STRIP JACK NAKED**

Venue: Triangle  
Time: 3.00pm  
Screening: **CARAVAGGIO**  
Time: 6.00pm  
Screening: **AVA AND GABRIEL**  
Time: 8.30pm  
Screening: **URANUS**  
Time: 11.15pm  
Screening: **AN IMAGINARY TALE**

Venue: Odeon  
Time: 8.30pm  
Screening: **BOYZ 'N' THE HOOD**

Venue: Museum & Art Gallery  
Time: 2.00-3.30pm  
Screening: **CENTRE FOCUS: MUSIC AND IDENTITY**

**DATE: SUNDAY 29 SEPTEMBER**  
Venue: MAC Cinema  
Time: 1pm  
Screening: **CLOUD CAPPED STAR**  
Time: 4.00pm  
Screening: **E FLAT**  
Time: 6.30pm  
Screening: **DEATH IN BRUNSWICK**  
Time: 9.00pm  
Screening: **HIGHWAY 61**

Venue: MAC Hexagon  
Time: 7.00pm  
Screening: **HOMELAND** (Podniek)  
Date: 9.00pm  
Screening: **BLUE NOTES AND EXILED VOICES & MAN FROM CHINA**

Venue: Triangle  
Time: 3.00pm  
Screening: **WISH YOU WERE HERE**  
Time: 6.00pm  
Screening: **BFI NEW DIRECTORS: PROGRAMME 1**  
Time: 8.30pm  
Screening: **EUROPA**

Venue: Odeon  
Time: 8.30pm  
Screening: **YOUNG SOUL REBELS**

**DATE: MONDAY 30 SEPTEMBER**  
Venue: MAC Cinema  
Time: 2.30pm  
Screening: **PRESS AND DELEGATES**  
Time: 6.30pm  
Screening: **SIDDHESHWARI**  
Time: 9.00pm  
Screening: **CABEZA DA VACA**

Venue: MAC Theatre  
Time: 2.30pm  
Screening: **(VI FORM)**  
Time: 7.00pm  
Event: **GUARDIAN SCREENWRITERS: ANTHONY MINGHELLA AND DAVID EDGAR**  
Time: 9.00pm  
Screening: **TRULY MADLY DEEPLY**

Venue: MAC Hexagon  
Time: 7.00pm  
Screening: **BLACK ARTS VIDEO II**

Venue: Triangle  
Time: 3.00pm  
Screening: **PAPERHOUSE**  
Time: 6.00pm  
Screening: **HIGHWAY 61**  
Time: 8.30pm  
Screening: **CIRCUS BOYS**

**DATE: TUESDAY 1 OCTOBER**  
Venue: MAC Cinema  
Time: 2.30pm  
Screening: **PRESS & DELEGATES**  
Time: 6.30pm  
Screening: **AMA**  
Time: 9.00pm  
Screening: **AN IMAGINARY TALE**

Venue: MAC Theatre  
Time: 7.00pm  
Screening: **CHANCER** (Location Birmingham)  
Time: 9.00pm  
Screening: **DERZU UZALA**

Venue: MAC Hexagon  
Time: 7.00pm  
Screening: **THE BEST IN SHORTS PROGRAMME 2**  
Time: 9.00pm  
Screening: **FADE TO BLACK & HISTORY AND MEMORY**

Venue: Triangle,  
Time: 3.00pm  
Screening: **CABEZA DA VACA**  
Time: 6.00pm  
Screening: **RECOLLECTIONS OF THE YELLOW HOUSE**  
Time: 8.30pm  
Screening: **THE ADJUSTER**

**DATE: WEDNESDAY 2 OCTOBER**  
Venue: MAC Cinema  
Time: 2.30pm  
Screening: **PRESS & DELEGATES**  
Time: 6.30pm  
Screening: **FILM & TELEVISION INSTITUTE OF INDIA**  
Time: 9.00pm  
Screening: **CLOSE MY EYES**

Venue: MAC Studio  
Time: 7.00pm  
Event: **GUARDIAN SCREENWRITERS: HOWARD SCHUMAN AND MICK EATON**  
Venue: Triangle  
Time: 3.00pm  
Screening: **FOR QUEEN AND COUNTRY**  
Time: 6.00pm  
Screening: **ROUND MIDNIGHT**  
Time: 8.30pm  
Screening: **JULIA HAS TWO LOVERS**



# calendar

## DATE: THURSDAY 3 OCTOBER

Venue: MAC Cinema  
Time: 2.30pm  
Screening: **PRESS & DELEGATES**  
Time: 6.30pm  
Screening: **MYSTERIES OF JULY**  
and **ALLAH TANTOU**  
Time: 9.00pm  
Screening: **KASBA**

Venue: MAC Theatre  
Time: 2.30pm  
Screening: **FOR QUEEN AND COUNTRY (VI FORM)**  
Time: 7.00pm  
Event: **RAYMOND WILLIAMS MEMORIAL LECTURE**  
Time: 9.00pm  
Screening: **CIRCUS BOYS**

Venue: MAC Hexagon  
Time: 5.00pm  
Event: **CHILDREN'S FILM DISCUSSION**  
Time: 7.30pm  
Event: **MEDIA EDUCATION EVENT** (Vokani)

Venue: Triangle  
Time: 3.00pm  
Screening: **LIFE AND NOTHING BUT**  
Time: 6.00pm  
Screening: **DAKOTA ROAD**  
Time: 8.30pm  
Screening: **SURPRISE FILM**

Venue: Ikon Gallery  
Time: 6.30pm-8.00pm  
Event: **CENTRE FOCUS: WOMEN'S EXPERIENCE AND IDENTITY**

## DATE: FRIDAY 4 OCTOBER

Venue: MAC Cinema  
Time: 4.00pm  
Screening: **DAKOTA ROAD**  
Time: 6.30pm  
Screening: **THACKER** (BBC Preview)  
Time: 9.00pm  
Screening: **THE FIVE HEARTBEATS**

Venue: MAC Theatre  
Time: 9.00pm  
Screening: **REMEMBRANCE**

Venue: MAC Hexagon  
Time: 7.00pm  
Screening: **THE MAKING OF MONSTERS & NORTH OF VORTEX**

Venue: Triangle  
Time: 3.00pm  
Screening: **BFI NEW DIRECTORS PROGRAMME 2**  
Time: 6.00pm  
Screening: **HANGIN WITH THE HOME BOYS**  
Time: 8.30pm  
Screening: **PARIS TROUT**  
Time: 11.15pm  
Screening: **PARIS TROUT**

## DATE: SATURDAY 5 OCTOBER

Venue: Triangle  
Time: 2.30pm  
Screening: **THESE FOOLISH THINGS (DADDY NOSTALGIE)**  
Time: 4.30pm  
Event: **DEREK MALCOLM IN CONVERSATION WITH BERTRAND TAVERNIER**  
Venue: Odeon  
Time: 8.30pm  
Screening: **THE COMMITMENTS**



## events

### DATE: SATURDAY 21 SEPT

Venue: MAC Cinema  
Time: 11am-6pm  
Event: **OPENING SHOTS** conference  
A forum for New Directors  
In association with BAFTA Shell.

### DATE: MONDAY 23 SEPTEMBER

Venue: MAC Hexagon  
Time: 10am-4pm  
Event: **WIDE ANGLE** Screening Day  
A programme of innovative short films and videos made at Wide Angle this year.

Venue: BBC in the Midlands Pebble Mill  
Time: 7pm  
Event: **ROYAL TELEVISION SOCIETY LECTURE:**  
"Novel into Screenplay; adapting NICE WORK for television; David Lodge

Venue: MAC Hexagon

Time: 7pm  
Event: **BLACK ARTS VIDEO PROGRAMME**

### DATE: TUESDAY 24 SEPTEMBER

Venue: Library Film Theatre, Birmingham Library Chamberlain Square.  
Time: 10am-8pm:  
Event: **"MAKING HISTORIES:** the present and future value of film and video archives. A Centre Focus event in collaboration with Birmingham Library Services.

Venue: Wragge & Co Ingleby House  
Time: 12.30-2pm  
Event: **MEDIA BUSINESS SEMINAR ONE:** Introduction to European MEDIA Schemes

Venue: MAC Hexagon  
Time: 6pm  
Event: Media Education event - **VIDEO IN THE NATIONAL CURRICULUM:** Videos produced by black students at all levels of education. A Vokani Film Circuit event in association with the Festival

Venue: Ikon Gallery  
Time: 6.30pm  
Event: **ARTS COUNCIL SCREENINGS**

Venue: MAC Theatre  
Time: 7pm  
Event: **LOCATION BIRMINGHAM:** Family Pride

### DATE: WEDNESDAY 25 SEPT

Venue: MAC Theatre  
Time: 7pm  
Event: **GUARDIAN SCREENWRITERS:** Lynda La Plante in conversation with Beth Porter

Venue: Grand Hotel, Colmore Row  
Time: 7pm  
Event: **EUREKA AUDIOVISUAL:** A special presentation and introduction to the work of Eureka.  
BY INVITATION ONLY.  
Venue: MAC Theatre  
Time: 9pm  
Event: **SIMON AND LAURA:** A Tribute to Muriel Box.

**DATE: THURSDAY 26 SEPTEMBER**  
Venue: BBC Pebble Mill

Time: tbc  
Event: **BLACK WOMEN WRITERS WORKSHOP**

Venue: MAC  
Time: 12.20-2pm  
Event: **IDENTITY AND MUSIC**  
Centre Focus Screening

Venue: Birmingham Museum & Art Gallery  
Time: 12.20-2pm  
Event: **ARTS COUNCIL SCREENINGS**

Venue: Ikon Gallery  
Time: 6.30pm  
Event: **ARTS COUNCIL SCREENINGS**

Venue: MAC Hexagon  
Time: 7pm  
Event: **GUARDIAN SCREEN WRITERS:** John McGrath in conversation with Mary Cutler  
**DATE: FRIDAY 27 SEPTEMBER**  
Venue: BBC Pebble Mill  
Time: 10am-5pm  
Event: **BLACK INTERVENTION IN TELEVISION** Conference

Venue: MAC  
Time: 7pm  
Event: **FIPRESCI** Conference Day Two

Venue: Wragge & Co. Ingleby House  
Time: 12.30-2pm  
Event: **MEDIA BUSINESS SEMINAR TWO:** Music in Cinema and Television.

Venue: National Indoor Arena  
Time: 7.15pm  
Event: **TELEVISION FESTIVAL WEEKEND CONFERENCE:** Sport on TV.

### DATE: SATURDAY 28 SEPTEMBER

Venue: Central TV  
Time: 9.30am  
Event: **TELEVISION FESTIVAL WEEKEND CONFERENCE:** Sport on TV.

Venue: MAC  
Time: 10.30am-6pm  
Event: **THIRD CINEMA FOCUS DISCUSSION:** The Ghatak Tradition

Venue: Birmingham Museum & Art Gallery  
Time: 2-3.30pm  
Event: **HISTORY AND IDENTITY:** Centre Focus Screening

### DATE: MONDAY 30 SEPTEMBER

Venue: MAC Hexagon  
Time: 7pm  
Event: **BLACK ARTS VIDEOS**

Venue: MAC Theatre  
Time: 7pm  
Event: **GUARDIAN SCREENWRITERS: ANTHONY MINGHELLA IN CONVERSATION WITH DAVID EDGAR**

**DATE: TUESDAY 1 OCTOBER**  
Venue: Wragge & Co. Ingleby House  
Time: 12.30-2pm  
Event: **MEDIA BUSINESS SEMINAR THREE:** EUROPEAN Script Fund

Venue: Ikon Gallery  
Time: 6.30pm  
Event: **ARTS COUNCIL SCREENINGS**  
Venue: MAC Theatre  
Time: 7pm

Event: **LOCATION BIRMINGHAM:** Chancer

### DATE: WEDNESDAY 2 OCTOBER

Venue: KPMG Peat Marwick Peat House  
Time: 11am  
Event: **THE INDEPENDENT PRODUCER FORUM:**  
"Independents and Broadcasters: The Challenge of the Nineties". In association with KPMG Peat Marwick

Venue: MAC Theatre  
Time: 7pm  
Event: **GUARDIAN SCREENWRITERS: HOWARD SCHUMAN WITH MICHAEL EATON**

Venue: International Convention Centre  
Time: 7.30pm  
Event: **FESTIVAL AWARDS DINNER**

### DATE: THURSDAY 3 OCTOBER

Venue: MAC Hexagon  
Time: 5pm  
Event: **CHILDRENS FILM AND TV DISCUSSION**  
Venue: Ikon Gallery  
Time: 6.30-8pm  
Event: **WOMENS EXPERIENCE AND IDENTITY:** A Centre Focus event in conjunction with the Ikon Gallery

Venue: MAC Theatre  
Time: 7pm  
Event: **RAYMOND WILLIAMS MEMORIAL LECTURE:** "Television and Emancipation": Alan Fountain, Commissioning Editor for Independent Film and Video, Channel Four.

Venue: MAC Hexagon  
Time: 7.30pm  
Event: **MEDIA EDUCATION EVENT**  
Representations of Blacks in the Media. A Vokani Film Circuit event in association with the Festival.

### DATE: FRIDAY 4 OCTOBER

Venue: Wragge & Co. Ingleby House  
Time: 12.30-2pm  
Event: **MEDIA BUSINESS SEMINAR FOUR:** The Kinsey Report (BBC Series KINSEY)

Venue: Central Television, Broad Street  
Time: 6.30pm  
Event: **CITIES AND THE MEDIA CONFERENCE**  
Channel Five and City Television

Venue: BBC Pebble Mill  
Time: 7pm  
Event: **LOCATION BIRMINGHAM:** The Specials

### DATE: SATURDAY 5 OCTOBER

Venue: Central Television  
Time: 10am-6pm  
Event: **CITIES AND MEDIA CONFERENCE:** Channel Five and City Television.  
**MAC WRITERS WORKSHOP:** Scripting a Feature Film: With Hugh Stoddart

Venue: Triangle  
Time: 2.30pm  
Screening: **THESE FOOLISH THINGS**  
Followed by a **GUARDIAN LECTURE:** Bertrand Tavernier in conversation with Derek Malcolm.





## AN OLD ESTABLISHED NEW FACILITY



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# films a/z



Lady Lazarus

passionate unknown.

Daphna Kastner, who plays Julia, also wrote the original story on which she and Canadian director Bashar Shbib based the screenplay.

"I had lived in Los Angeles a year and a half and suddenly looked around my room and saw that my Fax machine, computer and phone were my only connection to people. In today's world, technology removes us from another person yet, in another way, it allows us to get close to them because we're so physically removed that we can feel safe. You have nothing at risk so you can reveal yourself to a total stranger on the telephone easier than you can to a person you're living with". (Daphna Kastner)

The paradox of these two trains of thought provides the basis for an erotic comedy that looks at relationships in the nineties and explores what people really want from love and indeed, what they want out of their lives.

## 3 FOCUS

### KASARMU CE

**DIRECTOR:** SADDIK BALEWA  
**ORIGIN:** NIGERIA/BITAIN  
**RUNNING TIME:** 84 MINS  
**SCREENING:** MAC CINEMA;  
MON 23 SEPT 6.30pm + TRIANGLE  
TUE 24 SEPT 3pm

Under the cover of darkness, perched on top of a hill, the old mystic Hadi meditates and reads from the Koran. Out in the village farms, menace enters the community in the form of strangers who dig up rocks embedded with precious stones and steal away the lives of the village's most charismatic members, Alhaji Musa, Sani and Ibrahim into a cauldron of crises which eventually shatters the harmony of their world.

Musa takes great pains to keep on

the side of the village authorities through acts of generosity and "pious commitments" to the village mosque. Unknown to the other villagers he is buying land on behalf of Al Haji Malek who is eager to get his hands on the precious stones. However, when Ibrahim rejects Musa's offer for his land and humiliates him, a collision between the two becomes inevitable. Malek pressurises Musa to use more desperate attempts to force the villagers to sell.

KASARMU CE investigates the relationship between a village community and its land. It draws on a mixture of Hausa and western storytelling techniques, a rich texture is created by the weaving in of the cultural rituals of a northern Nigerian community.

## 3 RETRO

### KASBA

**DIRECTOR:** KUMAR SHAHANI  
**ORIGIN:** INDIA  
**RUNNING TIME:** 120 MINS  
**SCREENING:** MAC THURSDAY 3  
OCTOBER 9.00 pm

Kumar Shahani translates Chekhov's sad, brutal little novella (In THE VALLEY) to the dramatic setting of the Kangra Valley and transforms it into a tragi-comedy of greed, passion, frustration and insanity. The central figures are a rich unscrupulous old merchant and his rapacious daughter-in-law who battle for ascendancy over the family.

"Since Kasba has been adapted from Chekhov I wanted to approximate his self-mocking tone. I thought, how can anyone get into Chekhov's spirit without mocking himself? I was laughing at myself, saying that art perhaps doesn't mean anything in the end. Also, I had seen some films adapted from works by

Chekhov end up making fun of the world at large and of the actors playing their ordained roles. I think that's wrong. Before castigating anyone else, it is essential to take a look at yourself and not be afraid to laugh at the image in the mirror."

Kumar Shahani

## 3 FOCUS

### KHUSH

**DIRECTOR:** PRATIBHA PARMAR  
**ORIGIN:** UK 1991  
**RUNNING TIME:** 26 MINS  
**SCREENING:** MAC CINEMA; SUN  
22 SEPT 6.30pm

'If KHUSH, directed and produced by Pratibha Parmar, sets out to explode a few time-worn stereotypes then it certainly does that. The film creates an interesting collage of real and surreal images to highlight the views and experiences of some South Asian lesbians and gay men. Interspersed with interviews are Indian film footage, dance, stylised theatre, sculpture, music and disco scenes which are all used to make powerful symbolic statements.

Having lived in England, Canada, America and India, these women talk about the duality of being both Indian and lesbian, stressing the personal difficulties and family pressures which they have had to overcome. Stereotypes are projected onto them, even in the lesbian arena they have had to deal with the myth of the "exotic Indian who is full of Eastern Promise". There is an estimated 80 million lesbians and gays in India and when one of the women returns home after a sojourn in America she is overwhelmed by the generous welcome, the love and caring extended to her by the Indian lesbian community in Delhi. KHUSH is a brave, strong and proud testimony that South Asian lesbians are alive, well, kicking back and most importantly, loving each

other."

Spare Rib

## SHORT

### LADY LAZARUS

**DIRECTOR:** SANDRA LAHIRE  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 25 MINS  
**SCREENING:** MAC CINEMA; SAT  
21 SEPT 6.30pm + TRIANGLE SUN  
29 SEPT 6 pm

Lady Lazarus is a visually woven response to Sylvia Plath's own readings of her poetry. These readings plus extracts from an interview given just before her death provide an anchor for a film which celebrates her macabre humour and cinematic vision. A carousel of images in windows, an atmosphere of constant metamorphosis; her poetry as cinema.

"In this film, my Lady Lazarus is a woman drawn irresistibly towards Plath's voice. She becomes a medium for Sylvia, as in a seance, as the film travels between Massachusetts and Camden."

Sandra Lahire

LADY LAZARUS screens in BFI NEW DIRECTORS PROGRAMME 1.

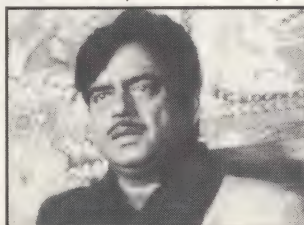
## t RETRO

### LIFE AND NOTHING BUT

**DIRECTOR:** BERTRAND TAVERNIER  
**ORIGIN:** FRANCE 1991  
**RUNNING TIME:** 134 MINS  
**SCREENING:** TRIANGLE; THURS  
3 OCT 3pm

The First World War has been over for two years. France, a fourth of its

Kasba







territory destroyed, dresses its wounds in a celebration of the immense task of reconstruction. Everywhere, the survivors are bustling about, joining together and determined to forget four years of hell.

In this climate, two young women, Irene (Sabine Azema) and Alice (Pascale Vidal), from very different social backgrounds, pursue the same goal; to find their loved ones, who disappeared during the chaos of war. Both consult Major Dellapane (Philippe Noiret), head of the B.R.I.M.T.D. (Soldiers Killed or Missing in Action Bureau). Without success in their quests, Irene becomes convinced that her husband is dead. She will return to her facile society life, finally relieved of this search which was ultimately only the fulfillment of a sense of duty.

In the few days spent together, Dallaplane becomes intrigued by Irene's vitality, and pursues her with his attentions. He touches, interests and troubles her. Irene provokes Dellaplane, to whom she offers not an adventure which would demean them both but passion and life, a life to be attempted together, nothing less and nothing but...

## SHORT

### THE MAKING OF 'MONSTERS'

**DIRECTOR:** JOHN GREYSON  
**ORIGIN:** USA / 1991  
**RUNNING TIME:** 35 MINS  
**SCREENING:** MAC HEXAGON;  
FRI 4TH OCT 7pm

A musical about anti-gay violence. On June 21st, 1985, five teenage boys attacked a gay school teacher in Toronto's High Park and kicked him to death. Though they were charged with first degree murder, they were convicted only of

manslaughter, and were out of jail less than three years later.

THE MAKING OF 'MONSTERS' satirizes the strategies of Brechtian musical theatre to explore the culture of anti-gay violence in North America. The film adopts the vantage point of a promotional documentary (like The Making of Star Wars). Hungarian Marxist cultural theorist Georg Lukacs has become a TV producer, and has hired his old foe Bertolt Brecht to direct a movie-of-the-week about the murder in the park. Brecht is inexplicably a catfish, and is sharing his fishtank with goldfish boyfriend Kurt Weill. Lotte Lenya, a black lesbian documentary filmmaker, is shooting the promotional documentary, and manages to capture the clashes between Brecht and Lukacs on camera. Lukacs wants to produce a classic realist drama, stressing the pathology of the boys. Brecht wants to use disruptive alienation techniques (heavy metal musical numbers, allegorical sets) in order to foreground his denunciation of patriarchal violence. The actors are caught in the middle, vainly trying to bring their characters to life. It is during the filming of the murder scene that this crisis of representation boils over...

THE MAKING OF 'MONSTERS' screens in a double bill with NORTH OF VORTEX.

## 3 FOCUS

### MAN FROM CHINA

**DIRECTOR:** ZHANG TIELIN  
**ORIGIN:** UK/1990  
**RUNNING TIME:** 45 MINS  
**SCREENING:** MAC HEXAGON;  
SUN 29 SEPT 9.00pm

"Many Chinese perceive their country as a cage and long to escape from it, only to find, when the chance to travel occurs, that they are trapped in other cages, sometimes of

# films

## a/z



their own making. MAN FROM CHINA examines this kind of psychological problem through the experiences of Yang, a young painter who refuses to work in his uncle's restaurant in London, perceiving it as an immigrant ghetto. The conviction that foreigners can never really understand, slowly, but inexorably cuts him off from his only English friend, Joanna. Gradually he builds a cage around himself." Zhang Tielin

## 3 FOCUS

### MASALA

**DIRECTOR:** SRINIVAS KRISHNA  
**ORIGIN:** CANADA/1991  
**RUNNING TIME:** 105 MINS  
**SCREENING:** MAC CINEMA; SAT  
21 SEPT 9.00pm + TRIANGLE; SUN  
22 SEPT 3.00pm

"Masala: A spicy combination of elements - a comedy about a five-million dollar stamp, greedy politicians, a funky deep-blue Indian God, sex and saris, good fortune and bad karma; a journey of rebellion and love in the New World."

Set amongst Toronto's middle class Asian community MASALA follows the adventures of Krishna an angry young man who suddenly reappears on the family scene. Grandma settles down to watch a video, much to her surprise a smiling blue Lord Krishna appears on the screen and promises to fulfil her wishes.

Krishna's cousin Rita is an idealistic young woman who wants to learn to fly. Mr Tikoo her father is a postal worker, who wants her to go to medical school. Uncle Lallu Bhai is a prosperous sari merchant and upstanding citizen who is on first name terms with the Minister of Multi-Culturalism. His greediness leads him to back a group of Sikh rebels.

Saeed Jaffery known in Britain for MY BEAUTIFUL LAUNDRETTE and the sitcom TANDOORI NIGHTS plays three different roles. As Lallu Bhai, the sari king, he takes part in one the film's colourful set piece musical numbers. Srinivas Krishna, who apart from writing and directing MASALA also co-produced it, plays the lead.

"In my film, there's always kind of a free slippage between the character's interior life and their objective realities. They intermingle all the time. At any minute a character's interior life could have expression as a fantasy. It's very free-form that way, and a lot of it is inspired by the musical tradition of Hindi films and Indian storytelling." Srinivas Krishna

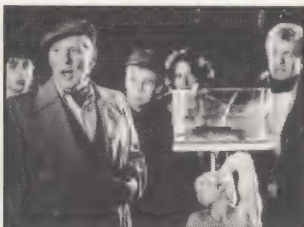
## 3 RETRO

### MAYA DARPAN

**DIRECTOR:** KUMAR SHAHANI  
**ORIGIN:** INDIA / 1972  
**RUNNING TIME:** 105 MINS  
**SCREENING:** MAC CINEMA WED  
25 SEPTEMBER 6.30PM

We pass through old dusty corridors of a house in the Indo-British style, searching for life behind the yellow ochre and charred walls, opening doors of brown wood. We discover a woman in red and black on a tattered white sheet, the colours suggesting the recurring Kali motif of fertility and change. Kali is a traditional Indian goddess worshipped as mother, creator and destroyer. She is both tender and fierce.

In Maya Darpan, the whole action, and not merely emotional equivalence, is worked out in colour. The theme is the old conservative world against the new. A young girl is gradually turning into



The Making of Monsters



Man From China





North of Vortex



Mysteries of July

a spinster, because of her stubborn father. The film has distant echoes reminiscent of Chantal Ackerman at her best, as well as Ritwik Ghatak's obsession with the relationship of the characters to nature.

"A real gift for telling a story through tension and atmosphere rather than through over-obvious plotting." - Derek Malcolm The Guardian

## SHORT

### MISS QUEENCAKE

**DIRECTOR:** AMANDA HOLIDAY  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 24 MINS  
**SCREENING:** MAC CINEMA; SAT 21 SEPT 6.30pm + TRIANGLE; SUN 29 SEPT 6pm.

A tragic comic-boat movie in which Beauty and The Beast live out their own particular fairytales.

"For me the film is 'that vast room of imaginings - where fear and fantasy meet' and in MISS QUEENCAKE this becomes the setting for specific childhood memories."

Amanda Holiday  
MISS QUEENCAKE Screens in BFI NEW DIRECTORS PROGRAMME ONE

## 3 FOCUS

### MOTIVE

**DIRECTOR:** HOSSEIN MIRSHAHI  
**ORIGIN:** BRITAIN/ 1991  
**RUNNING TIME:** 10 MINUTES  
**SCREENING:** MAC; MON 30 SEPT 9.00pm

An artist finishes work on a anti-imperialist poster, just as he begins to work on a painting his studio is broken in to and he is taken away... MOTIVE is a reflective piece examining the place of art and artists in contemporary society.



Miss Queencake

## wt TITLE

### MY BEAUTIFUL LAUNDRETTE

**DIRECTOR:** STEPHEN FREARS  
**ORIGIN:** UK 1985  
**RUNNING TIME:** 93 MINS  
**SCREENING:** TRIANGLE MON 23 SEPT 6pm

MY BEAUTIFUL LAUNDRETTE was the unquestionable hit of the Edinburgh Film Festival in 1985. Set in the Pakistani community of London, the film follows the fortunes of handsome young Omar, who enlists the help of his English school-friend and erstwhile fascist, Johnny, to run a dilapidated launderette given to him by his rich uncle. Together, they transform the launderette into a veritable palace, gaudily lit, with space invaders, muzac and video screens.

Against a background of racial tension and poverty in the run-down London suburb, their own relationship blossoms to love and is consummated with tenderness and passion at their own private celebration of the opening of the launderette, while an eager public is kept waiting outside.

Written by Hanif Kureishi, and directed by Stephen Frears, the film is funny, acutely observed and totally irreverent.

## 3 FOCUS

### MYSTERIES OF JULY

**DIRECTOR:** REECE AUGUISTE  
**ORIGIN:** UK / 1991  
**RUNNING TIME:** 52 MINS  
**SCREENING:** MAC CINEMA; THU 3 OCT 6.30 pm

Centering on the mysterious death of

Jamie Stewart by cocaine poisoning in July 1989, MYSTERIES OF JULY explores the themes of terror, death and the private world of mourning, in its examination of the explosive and controversial phenomenon of deaths in police custody on mainland Britain, of which there have been over 700 in the last two decades.

In combining documentary technique (interviews), impressionistic tableaux vivants (acts of mourning) and dramatic reconstructions, MYSTERIES OF JULY highlights three other controversial police-related deaths, which raise questions about police powers and the criminal justice system.

The film is an elegy to the dead, and bears witness to the struggles of families and lovers while they mourn in silence.

## SHORT

### NORTH OF VORTEX

**DIRECTOR:** CONSTANTINE GIANNARIS  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 56 MINS  
**SCREENING:** MIDLANDS ARTS CENTRE; FRI 4TH OCT, 7pm

NORTH OF VORTEX unfolds against the visually sumptuous backdrop of the American landscape, from dark hotel rooms in New York City to desert wastelands in the West.

Meeting by chance, the film's three main protagonists use each other to play out their erotic and sexual fantasies in a timeless world of desire and passion.

NORTH OF VORTEX is an electrically charged masterpiece which draws upon ON THE ROAD

and SCORPIO RISING to create an hermetically sealed world of obsession.

One of the most exciting short films of 1991. NORTH OF VORTEX screens with THE MAKING OF "MONSTERS".

## 3 FOCUS

### NORTHERN CRESCENT

**DIRECTOR:** FARIS KERMANI  
**ORIGIN:** UK 1991  
**RUNNING TIME:** 100 MINS  
**SCREENING:** MAC HEXAGON; MON 23 SEPT 9.00pm

A new head teacher arrives at a Yorkshire primary school. The warm greetings he is met with soon turn sour. The pupils at the school are predominantly Muslim, and problems begin to surface when Muslim parents voice their desire to have halal meat served at lunch times. Mr West, the new head teacher, refuses the parents request believing that this will aggravate cultural tensions. Soon the local community is drawn into a long drawn out battle.

Two central characters are Jane, a white librarian, and Khalid, a taxi driver. Jane sees the racism at work, and actively protests against it. Early on in the film her outrage is obvious when someone asks for a copy of 'Little Black Sambo', later on she is equally outraged when it is suggested that the library should not be stocking Satanic Verses. Khalid, who is a political refugee from Pakistan, understands the head's desire to integrate Asians into the English way of life; but also sympathises with the attitude of the Muslim parents, whose religion provides them with a tie with their native land and traditions. "They weren't always like this. They're just



# films

## a/z



Out

defending their little bundles of culture that they brought with them."

NORTHERN CRESCENT is a thought provoking film tacking the issue of racism in a contemporary British society, its view of the daily lives of Muslims in Britain is well observed. Rather than taking sides it allows you to see the drives and desires that lead the characters to make particular decisions.

### THE OBJECT OF BEAUTY

**DIRECTOR:** MICHAEL LINDSAY-HOGG

**ORIGIN:** USA / 1991

**RUNNING TIME:** 102 MINS

**SCREENING:** TRIANGLE; WED 25 SEPT 8.30pm

Jake and Tina are a jet-set duet who have come to confuse lifestyle for life. To outsiders, this attractive, elegant and well-heeled couple appear to have everything, yet Jake's business deals haven't gone to plan and they find themselves stranded in an opulent London hotel with an exorbitant bill and nothing with which to pay it.

In fact, all they do have is Tina's most prized possession: a small bronze head by Henry Moore. To Jake, the Henry Moore represents collateral, to Tina, it is a sentimental link with her past. It is only Jenny, the deaf chambermaid who sees the statue purely as an object of beauty. When the sculpture suddenly goes missing, Jake and Tina's relationship suddenly seems as unsure as their finances.

The contrast between the enforced deafness of Jenny and the way Jake and Tina often choose not to hear music or laughter or words of love, lies at the heart of this entrancing comic fable, written and directed by Michael Lindsay-Hogg, best known for BRIDESHEAD

REVISITED on television, and WHOSE LIFE IS IT ANYWAY? in the West End. Andie Macdowell, who made such an impression in SEX, LIES AND VIDEOTAPE and GREEN CARD, and John Malkovich, who was last seen in THE SHELTERING SKY, take the lead roles and an impressive supporting cast includes Joss Ackland, Bill Paterson and Jack Shepherd.

### SHORT OUT

**DIRECTOR:** PETER TODD

**ORIGIN:** UK 1990

**RUNNING TIME:** 10 MINS

**SCREENING:** MAC HEXAGON TUES 1 OCTOBER 7PM

"I must put it into words": three women speak the same words in an evocation of memory, vulnerability and survival.

"Peter Todd's OUT was my favourite, a beautiful film shot on a shoestring, featuring Kathleen Byron, Maggie Steed and Donna Kroll. The director was exploring the way that experiences, like death or somebody leaving you are shared experiences".

OUT screens in THE BEST OF SHORTS PROGRAMME TWO

wt

### TITLE

### PAPERHOUSE

**DIRECTOR:** BERNARD ROSE

**ORIGIN:** UK 1987

**RUNNING TIME:** 94 MINS

**SCREENING:** TRIANGLE; MON 30 SEPT 3pm

Bernard Rose's psychological drama PAPERHOUSE is about a young girl, Anna, whose drawings come alive in her dreams and whose dreams come to control her waking life.

Imaginative but lonely, Anna escapes from her puzzling world of

incomprehensible parents, confusion about boys and a mixture of horror and excitement at becoming grown up by creating a fantasy world on paper. Felled by a dizzying fever, Anna sees the long, dry grasses of the countryside and the curiously built house of her obsessive drawings in a dream. Detail for detail, the exterior of the dream house mirrors her real-life drawing; it is her "paper house".

Hearing of a boy who is also confined to bed through illness, Anna draws the boy in the bedroom window of her house sketch. That night, as she falls into deep dreams, she meets the new and only occupant of her "paper" house. Intrigued by her newfound skill of controlling her dreams with her pencil, Anna sets out to make this dream boy happy. For a while she is able to use her powers to succeed in this but as her fever continues to rage, she finds she is no longer able to control her increasingly scary dreams and realises that as her nightmares darken, so too does the prognosis for the real-life boy.

Fantasy and reality blend into a chaotic nightmare and Anna comes face to face with the harsh realities of growing up in their most sinister and fantastic forms, as she fights to leave the once protective, now perilous "paper" house.

### DOCU

### PARADISE CIRCUS

**DIRECTOR:** HEATHER POWELL

**ORIGIN:** UK/1988

**RUNNING TIME:** 57 MINS

**SCREENING:** MAC CINEMA WED 25 SEPT 4PM

PARADISE CIRCUS is a film about the ways in which the city is perceived by women, living in an environment designed by and for men. How different would the city

be if women could influence its design? It's a rhetorical question, because women have never had the power to do so, and the film doesn't pretend to have the answer. But through interviews with architects, artists, researchers and other women who live in the city, it can offer clues, that suggest listening to the experiences of women may hold the answer to the impoverished "concrete jungle" so familiar today. In the process it creates the most interesting portrait of the city seen for years.

This screening of PARADISE CIRCUS complements the photography exhibition, The Bull Ring- 24th September - 18th October, at the Midlands Arts Centre.

### DOCU

### PARIS IS BURNING

**DIRECTOR:** JENNIE LIVINGSTON

**ORIGIN:** USA/1991

**RUNNING TIME:** 78 MINS

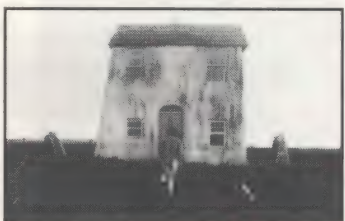
**SCREENING:** TRIANGLE; SATURDAY 21 SEPTEMBER 11.15pm

+ TRIANGLE; SUNDAY 22 SEPTEMBER 6pm

PARIS IS BURNING documents a New York subculture of African-American and Latino gay men now known for the phenomenon of "Vogueing," recently popularized in a song by Madonna. The members of this primarily low-income group range widely in age and number about 500. They are fluent in their knowledge of Dallas, Dynasty, and Vogue, and convert their love of the media into a rich improvisational language and culture. PARIS IS BURNING reveals members of the group as they meet along the piers of lower Manhattan and at nightclubs. The clubs are the arena for the competitive dance of Vogueing, which combines the acrobatics of break-dancing with moves based on fashion models' poses. The most

30

Object of Beauty



Paperhouse





Paris is Burning

Poison



important competition category is "Realness", in which "femme queens" (or "drag queens") try to pass for real women, while "butch queens" (the masculine gays) emulate the look and walk of a "real" - or heterosexual - man. The film allows a glimpse of a world that has changed as a result of being "discovered," and offers both coverage of dance competitions and more intimate interviews. What emerges is an often marginalised subculture's profound will to survive.

## PARIS TROUT

**DIRECTOR:** STEPHEN GYLLENHAAL  
**ORIGIN:** USA 1991  
**RUNNING TIME:** 100 MINS  
**SCREENING:** TRIANGLE; FRI 4 OCT 8.30pm & 11.15pm

Emmy nominated for his direction of the critically acclaimed *KILLING IN A SMALL TOWN*, which starred Barbara Hershey, Stephen Gyllenhaal works with the award winning actress for the second time in *PARIS TROUT*.

Violence explodes in the sultry atmosphere of a small Southern town, circa 1949, when Paris Trout, an amoral loan shark and racist, becomes infuriated with a young black man, Henry Ray Sayers, over a car deal gone bad. In a frenzy of anger, Trout kills Henry's young sister and wounds their mother. In his arrogance, Trout is certain that a white man will never be convicted of murdering a black... not in his town anyway.

Trout's wife, Hanna, is horrified by the shooting. It fuels her hatred of Trout and all he represents. When she confronts Trout with his deeds, he goes berserk, humiliating and sexually abusing her. With the help of Henry Seagraves, Hanna flees their home to a local hotel.

The latent passion smouldering between Hanna and Seagraves bursts into flame in the tense atmosphere. Trout senses this and it further provokes him. He bribes a friend and accomplice in the shooting to commit perjury at the trial but is, nevertheless, convicted of manslaughter. Avoiding jail by also bribing another judge, Trout continues to lose his tenuous hold on reality as he fixates on Hanna's abandonment, her affair with Seagraves and his resentment of his "unjust" conviction.

In the climactic ending during the town's anniversary celebration, Trout reveals the true depth of his madness. He carries his paralyzed mother into Hanna's hotel room and shoots her dead just as Hanna returns. Trout recocks his pistol when Seagraves bursts in the room, and lunges at the weapon. Hanna watches as Seagraves and Trout struggle in an effort to assert their very different interpretations of justice.

## 3 FOCUS

## A PLACE OF RAGE

**DIRECTOR:** PRATIBHA PARMAR  
**ORIGIN:** BRITAIN/1991  
**RUNNING TIME:** 52 MINS  
**SCREENING:** MAC CINEMA; SUN 22 SEPT 6.30pm

*A PLACE OF RAGE* is an inspiring film portrait of Angela Davis and June Jordan. A celebration of African American women's struggles and achievements.

Angela Davis in 1970 was declared the most wanted woman in the United States by the FBI. She became an indelible symbol of Black radicalism both in the U.S. and internationally.

June Jordan, activist and poet is a key figure in African American

women's quest for justice and affirmation. She is an uncompromising advocate of international struggles for self-determination and freedom whose work has been an inspiration to globally.

*A PLACE OF RAGE* interweaves interviews with these two outspoken and charismatic women with testimony from writer Alice Walker and film-maker Trinh T. Minh-ha, and historical footage to create a rich, informative testament.

## POINT BREAK

**DIRECTOR:** KATHRYN BIGELOW  
**ORIGIN:** USA / 1991  
**RUNNING TIME:** 121 MINS  
**SCREENING:** MAC CINEMA; MON 23 SEPT 9PM

Director Kathryn Bigelow, whose work is known for its style and stunning visuals, follows up one of last year's Festival favourites, *BLUE STEEL*, with a psychological drama set within the surfing subculture of Southern California. When injuries kill a promising pro football career, rebellious rogue, Johnny Utah, joins the FBI who transfer him from the midwest to Los Angeles, where sun, surf, traffic and smog somehow coexist with New Age music and 20th century spirituality.

Assigned to investigate a near-perfect string of bank robberies, special agent Utah goes undercover among the maverick fringe who surf off the coast. There for the first time he meets his match: a mystical mastermind who personifies the union of mind, body and spirit. This paragon the mysterious Bhodi, who is played by Patrick Swayze, proves to be a dangerous teacher, one who shows the young FBI agent a whole new way of looking at the world and himself.

Now as Johnny Utah stalks his quarry, in an escalating series of

explosive encounters, he learns the truth of Bhodi's most important lesson; if you want the ultimate thrill, you have to be prepared to pay the ultimate price.....

An unmissable experience for all New Agers, surfers and Bigelow fans.

## POISON

**DIRECTOR:** TODD HAYNES  
**ORIGIN:** USA/1990  
**RUNNING TIME:** 86 MINS  
**SCREENING:** TRIANGLE; SAT 21 SEPT 8.30 pm

*POISON* is the daring first feature film from director Todd Haynes, whose *SUPERSTAR: THE KAREN CARPENTER STORY* (starring an all doll cast) was the underground hit of 1989. This ambitious project features three separate but interrelated and intercut stories inspired by the works of Jean Genet.

"HERO" gives a mother's odd account - in mock TV documentary style - of her seven-year-old son's disappearance after he has killed his father. In "HORROR", a classic black-and-white "B" melodrama, a scientist's experiment to discover the source of the sex drive leads to his own contagious decay, and in "HOMO", a prisoner falls in love with a fellow inmate and is drowned in obsession, fantasy and violence. Although completely different in content and form, the stories gradually move toward a shattering climax.

*POISON*, which won the Grand Jury Prize at the 1991 Sundance Film Festival and the special Gay film prize at Berlin, is not a film for the faint hearted or reactionary. In the States it has led to storms of protest from the forces of the "moral majority". It's powerful, often blackly humorous and devastating in its use of cinematic images and techniques. It's the film of 1991 that no one can ignore.



## MEDIA AND ENTERTAINMENT LAW



Wragge & Co has a specialist Media and Entertainment Law Group, experienced in all legal aspects of music, television, theatre and publishing.

The firm was the originator of the Festival's Media Business Seminars and will be sponsoring these again for 1991. Details can be obtained from the Festival Office.

Wragge & Co's services to the Media industry are outlined in the booklet entitled 'Media and Entertainment Law'. For copies of this, or further information on the subject, telephone Gordon Harris on 021 632 4131

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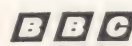
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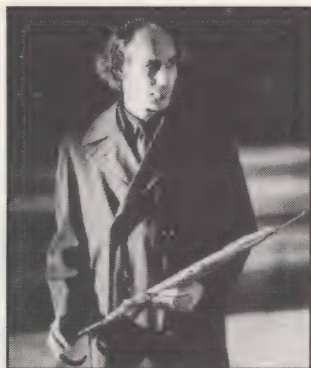
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The Guardian





Red Hot



# films a/z

## SHORT

### PRESS ONE TO CONNECT

**DIRECTOR:** LORNE BRASS  
**ORIGIN:** CANADA 1991  
**RUNNING TIME:** 30 MINS  
**SCREENING:** MAC CINEMA SUN  
 22 SEPT 4pm

PRESS ONE TO CONNECT; is a strange black comedy about a bereaved man who meets, through a telephone date line, a woman who wants to kill herself. Incredibly out of this morbid story line the director creates a funny, moving and completely engrossing encounter between two damaged people. The two lead actors and the director are names to look out for.

PRESS ONE TO CONNECT screens in THE BEST OF SHORTS Programme One.

## 3 RETRO

### REASON, ARGUMENT AND STORY

**DIRECTOR:** RITVIK GHATAK  
**ORIGIN:** INDIA/1974  
**RUNNING TIME:** 120 MINS  
**SCREENING:** MAC CINEMA; SAT  
 28 SEPT 9.00pm

Nilkantha Bagchi, an alcoholic and an intellectual who increasingly feels estranged from his time, is thrown out on the street. His wife leaves him. Nachiketa, an unemployed engineer, stays behind to look after Nilkantha.

As they prepare to leave, they encounter Bangabala - a woman, the Soul of Bengal, a refugee from Bangladesh. Nilkantha adopts her, but Nachiketa thinks she is only a

nuisance. They are joined one night on the street with hundreds of other refugees lining the pavements, by Jagannath, a Sanskrit teacher. And the foursome start their extraordinary journey into the very heart of modern Bengal.

They encounter scenes strange and terrible - a ranting union leader, a former writer now churning out pornography, tribal land-grab movements, the magnificent Chhau. Each encounter is, for them, at once emotional and intellectual, demanding a response, an involvement. During the night, their odyssey leads them to a forest where they come upon left extremists, the militant Naxalites.....

RITVIK GHATAK - 'This is a statement by a profoundly frustrated person. He is seeking... to restore contact with contemporary reality which he has lost on a journey through life... I do not know whether I will be able to make others see eye-to-eye with me, especially at the present juncture, with the mood around me being what it is... The cardinal point is: I want to convey my personal, individual reaction to things in or around me... For a mass-media this is a dismal picture. Is it not so?'

### RECOLLECTIONS OF THE YELLOW HOUSE

**DIRECTOR:** JOAO CESAR MONTEIRO  
**ORIGIN:** PORTUGAL/1989  
**RUNNING TIME:** 119 MINS  
**SCREENING:** TRIANGLE; TUE 1  
 OCT 6PM

RECOLLECTIONS OF THE YELLOW HOUSE (winner of the Silver Lion at the Venice Film Festival 1989), starts with a panoramic sweep of the beauties of old Lisbon only for a voice on the soundtrack to start

complaining about bedbugs and assorted vermin. It is the voice of Joao de Deus, a diminutive old goat, played with an uncanny naturalism by the director himself. He lives in a boarding house, feuds with the landlady, spies on the landlady's daughter Julieta who plays in the police band, and is obsessed by pills, Schubert, football, women's bathwater and his own libido. Unsurprisingly, Julieta rejects his advances and he is thrown out of the house and wanders the city. After impersonating an army officer he is locked up in the lunatic asylum. He is advised there to 'Go and make them sweat' and emerges from the sewers like a latter-day Nosferatu.

'The title has many meanings. In Portugal we call the madhouse a yellow house. You could call the boarding-house a yellow house. The title also refers to book by Dostoyevsky: 'Memories of the house of the dead'. That book of course tells a completely different story, but I regard Dostoyevsky as a partner for life. And I liked the title.' Joao Cesar Monteiro.

## DOCU

### RED HOT

**DIRECTOR:** YURIS PODNIEKS  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 50 MINS  
**SCREENING:** MAC HEXAGON;  
 FRI 27 SEPT 7pm

RED HOT is the first programme in the major 5 - part documentary series on Russia, HELLO DO YOU HEAR US?. Directed for Central Television for Channel 4 by the renowned Soviet film maker, Yuris Podnieks, the series presents a picture of the Soviet nation through the eyes of its inhabitants. As unrest breaks out yet again, and the foundations of the Soviet Communist party look set to crumble, HELLO,

DO YOU HEAR US? gives Western viewers the chance to find out how the Russian people really live. What do they think of their way of life, what are their hopes for the future and how would they like to change the system and the men that govern them.

RED HOT includes a footage of bloody unrest among the Mharks in Uzbekistan, moving sequences of the survivors of the Armenian earthquake, and first-hand accounts from those directly affected by the Chernobyl disaster. The cameras also go inside a Yaroslavl engine factory where angry workers talk about how they took part in one of the first strikes in recent decades.

Podnieks' desire to open the eyes of the people both in Russia and in the West shines through in all aspects of the film

'The important thing, he says, is to somehow make people feel, not just to know. My aim is to make these films full of emotion. But I realise that the British are a little nervous of emotion.'

## VIDEO

### RED, HOT AND BLUE

**ORIGIN:** UK/US 1990  
**RUNNING TIME:** 90 mins  
**SCREENING:** MAC HEXAGON  
 SAT 28 SEPT 7PM

RED HOT AND BLUE brings together the best contemporary musicians, directors and artists to help focus attention on AIDS and to affirm our power to make a difference: The Artists and directors performing and interpreting Cole Porter's songs are:

DAVID BYRNE: Don't Fence Me In - Dir: David Byrne  
 NENEH CHERRY: I've Got You



Recollections of the Yellow House



# films a/z

Relax



Under My Skin - Dir: Jean Baptiste Mondino  
JIMMY SOMERVILLE: From This Moment On - Dir: Steve McLean  
JODY WATLEY: After You, Who? Dir: Matthew Rolston  
SALIF KEITA: Begin the Beguine - Dir: Zak Ove  
ERASURE: Too Darn Hot - Dir: Adelle Lutz and Sandy McLeod  
SINEAD O'CONNOR: You Do Something To Me - Dir: John Maybury  
THE JUNGLE BROTHERS: I Get A Kick Out Of You - Dir: Mark Pellington  
THE NEVILLE BROTHERS: In The Still Of The Night - Dir: Jonathon Demme  
K.D. LANG: So In Love - Dir: Percy Adlon  
LES NEGRESSES VERTES: I Love Paris - Dir: Roger Pomphrey  
AZTEC CAMERA: Do I Love You - Dir: John Scarlett-Davies  
DEBORAH HARRY AND IGGY POP: Well, Did You Evah! Dir: Alex Cox  
LISA STANSFIELD: Down In The Depths - Dir: Jim Jarmusch  
U2: Night And Day - Dir: Wim Wnders  
ANNIE LENNOX: Ev'ry Time We Say Goodbye - Dir: Ed Lachman  
BILL IRWIN: Comedy Sketch - Dir: Adelle Lutz and Sandy McLeod.  
ALL PROCEEDS FROM THE RED HOT AND BLUE SCREENING WILL GO TO LOCAL AIDS/HIV CHARITIES AND ORGANISATIONS.

## SHORT

### RELAX

**DIRECTOR:** CHRIS NEWBY  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 25 MINS  
**SCREENING:** MAC CINEMA; SAT 21 SEPT 6.30pm + TRIANGLE; SUN 29 SEPT 6pm

The thoughts and imaginings of a

man who has just been tested for the HIV virus.

"A remarkably electric, imaginative and intense short.... Newby's imagery is totally, uniquely his own and Relax is welcome evidence that this country is still producing film-makers of rare talent."

Nick James, City Limits

Screens in BFI NEW DIRECTORS PROGRAMME ONE

## REMEMBRANCE

**DIRECTOR:** COLIN GREGG  
**ORIGIN:** UK / 1991  
**RUNNING TIME:** 106 MINS  
**SCREENING:** MAC THEATRE; FRI 4 OCT 9pm

A group of young sailors in the Royal Navy enjoy their last shore-leave in Plymouth before spending six months away at sea. An unidentified young man encounters the more violent aspects of Union Street - a stretch of clubs, pubs and discotheques typical of most ports around the world. Savagely beaten in a brawl with a club bouncer, the young man lies unconscious in hospital while one of the young sailors, Mark, determines to discover his identity.

The next day dawns, and with it comes the introduction of the various other characters whose adventures are chronicled within the film: there is Steve who must leave his new girlfriend and go to work as a trainee diver; there is Vincent, estranged from his parents and unable to communicate with them; there is Douglas who has travelled down to Plymouth with his pregnant wife - he will be at sea when his first child is born; and there is Malcolm whose train trip down from the Midlands with his beer-drinking shipmates is a happy prelude to the

Robin Hood



tragic events he will experience before the end of the narrative. Throughout the film, each of the young sailors' stories interweave and overlap. Their characters, each very different, give the film its energy and momentum. Their adventures are often very funny, often sad, often extremely irreverent. The time before they leave is a time for sorting things out in their lives, and for some, a time for settling scores...

## RHAPSODY IN AUGUST

**DIRECTOR:** AKIRA KUROSAWA  
**ORIGIN:** JAPAN 1991  
**RUNNING TIME:** tbc  
**SCREENING:** TRIANGLE MON 23 SEPT 8.30pm+ MAC THEATRE TUES 24 SEPT 9.00pm

Summer in the countryside outside Nagasaki, an old woman receives a letter from her long lost brother, now based in Hawaii, who is terminally ill. In trying to remember him, she starts to relate incidents from her long life to her enraptured grandchildren, concluding with the death of her husband and the atomic bomb.

"The film is about a family - a family which anyone would love. A grandmother who is eighty years old, her son, daughter and four grandchildren. What happens around them during the course of one summer. At first, an organ somewhat out of tune is heard, and then the story begins with the narration "All sort of strange things happened during that summer".

Tears, yes, but it also brings smiles. Terrifying but also refreshing, it is a sad story but with tremendous beauty. What else can I say about a rhapsody .."

Akira Kurosawa

## wt TITLE

### ROBIN HOOD

**DIRECTOR:** JOHN IRVIN  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 104 MINS  
**SCREENING:** TRIANGLE; WED 25 SEPT 3pm

Among the many departures from previous Robin Hood films in John Irvin's and Sarah Radclyffe's new version, is a hero who wears no Lincoln green and a band of merry men who live in caves rather than in trees.

Producer, Sarah Radclyffe: "Many of the most resilient traditions about Robin Hood seem the least sensible, but we haven't changed things for the sake of it. We've tried to strip away some of the layers that time, Victorian sentimentality and Hollywood have added to the Robin Hood myth, and to understand its essence. We've certainly done all we can to ensure that the period detail and the setting of the film are as authentic as possible."

In the divided England of the 12th Century, the Normans rule with an iron hand and the downtrodden Saxons defy them at their peril. Only one man dares to oppose the Norman tyranny. After clashing with the powerful, but ruthless Sir Miles Folcanet (Jurgen Prochnow), in an attempt to save the life of a poacher, Robert Hode (Patrick Bergin), Earl of Huntingdon, is branded an outlaw, thus forfeiting both his lands and title to the throne.

Living outside the law and concealing his identity with the new name of Robin Hood, he becomes a great hero to the Saxon people. But when his beloved Maid Marian (Uma Thurman) is about to be





forced into marriage with his greatest enemy, Robin must embark on his boldest exploit yet.

"Robin Hood is a hero who's not too perfect, so every generation seems able to associate with him."  
John Irvin

## t RETRO ROUND MIDNIGHT

**DIRECTOR:** BERTRAND TAVERNIER  
**ORIGIN:** FRANCE/US 1986  
**RUNNING TIME:** 131 MINS  
**SCREENING:** TRIANGLE WED 2 OCT 6pm

1959. Fleeing drink and drugs problems and a friend's death, jazz saxophonist Dale Turner (Dexter Gordon) takes up an engagement at the Blue Note club in Paris, where sneaking out for a drink he meets an ardent young jazz fan Francis Borier. Francis becomes Dale's confidant and watchdog, and becomes so obsessed with saving Dale from self destruction that he neglects his own wife and daughter. Dale goes to live with Francis and his daughter, Berangere, and forms a close bond with the girl, who reminds him of his own estranged daughter. He promises Francis to stop drinking and keeps his promise until homesick for New York, he returns to play there with Francis accompanying him. But Francis, appalled by the hustle, violence and omnipresent drugs menace returns to Paris leaving Dale in New York. Some time later Francis learns that Dale is dead.

A central performance from Dexter Gordon, a jazz legend in his own right, provides the core of the film. Gordon is more of a presence than an actor, who observes with secret amusement, the bustling,

uncomprehending concern of the people around him. His detachment makes a triumph out of scenes like the dinner with Francis' respectable parents.

ROUND MIDNIGHT with its wonderful score and 'moody blue' feel is a must for all jazz afficianadoes.

## 3 RETRO SIDDESHWARI

**DIRECTOR:** MANI KAUL  
**ORIGIN:** INDIA / 1989  
**RUNNING TIME:** 90MINS  
**SCREENING:** MAC CINEMA MON 30 SEPT 6.30pm

This is an impressionistic account of the life of a famous Indian singer Siddeshwari Devi. It is a meditation on life and thumri, an Indian musical form which uses romantic lyrics. The film does not follow a traditional linear narrative but like thumri music, highlights fundamental moments: observing 'Siddhi' as a young girl in her aunt's house; her first efforts to sing; her secret learning from a master musician; her recognition as great singer.

As part of the exploration we move through a multi-coloured dancing room and its chandeliers, silk covered pillows, moonwhite sheets spread over boats for musicians, Benares saris and rituals, resplendent nature in the courtyards, sprouting from walls and staircases, the dead desert and vultures across the river.

"Kaul and cinematographer Piyush Shah capture the plaintive sensuality of India's holy city Benares in superb images. The disturbing rhythms of Siddeshwari's songs are captured in images of beauty."  
Variety

## SIMON AND LAURA

**DIRECTOR:** MURIEL BOX  
**ORIGIN:** UK/1955  
**RUNNING TIME:** 91 MINS  
**SCREENING:** MAC THEATRE/WED 25 SEPT 9pm

"A satire of British TV from the 1950's, Simon and Laura Foster are a couple of famous and adored actors, who in reality are on the verge of divorce and financial disaster. For money, they accept the parts for a television serial in which they appear as the "perfect couple".

SIMON AND LAURA is an absorbing film on a number of levels. To begin with, it provides a fascinating testimony of British television in the 1950's (it has recently attracted a great deal of attention for this reason). Like Chaplin, in A KING IN NEW YORK, Muriel Box draws directly from television comic effects. The film is also a spiritual satire on the difference between the public and private lives of the stars, and attacks the classic view of 50's television, of the ideal marriage and home.

The role of the scripwriter Janet (Muriel Pavlow) will interest the feminists: treated during most of the film like a secretary, slave to the vanity of man, it is she in fact who is responsible for the "deus ex machina" (the machine of TV) at the end of the film.

Creteil Festival Programme.

## SHORT

## SLOW GLASS

**DIRECTOR:** JOHN SMITH  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 40 MINS  
**SCREENING:** MAC HEXAGON; SUN 22ND SEPT, 7pm

Taking glass-making processes and

history as its central theme, Slow Glass explores ideas about memory, perception and constancy of change. SLOW GLASS screens with ACUMEN, both films commissioned through the Arts Council/Channel Four Eleventh Hour scheme.

## STEPPING OUT

**DIRECTOR:** LEWIS GILBERT  
**ORIGIN:** USA / UK / 1991  
**RUNNING TIME:** 108 MINS  
**SCREENING:** MAC THEATRE MON 23 SEPT 9PM

STEPPING OUT began life as a stageplay in the West End where it ran for over 1000 performances and won the Evening Standard Comedy of the Year Award. Now Lewis Gilbert, the director of SHIRLEY VALENTINE and EDUCATING RITA has brought it to the screen in a production starring Liza Minnelli, Julie Walters and Shelley Winters.

Minnelli plays Mavis, the ex-pro dancer who is now teacher of a mixed group of people who meet up for a few hours each week to learn how to tap dance. Mavis takes the class to bring in money, but also perhaps to find the lasting contact with others that has been absent from her life for the eight years that she has spent on the road with her saxophonist boyfriend, Patrick. The others too have their varied reasons for attending. In tap they have found an exhilarating way of expressing themselves, but in the class they also discover there is much to learn about their friendships, hopes and dreams. Mavis has the ability to bring out the best in her pupils and they begin to have the same effect upon her. The relationships they form bring them not only an understanding of each other's lives, but unexpectedly also help them to better understand themselves. An uplifting comedy.



# films a/z

## STRIP JACK NAKED

**DIRECTOR:** RON PECK  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 90 MINS  
**SCREENING:** MAC HEXAGON;  
SAT 28TH SEPT, 9pm TRIANGLE  
FRI 27 SEPT 6.00pm

"For 12 years I carried around with me a dozen cans of film cut from a feature I made in 1978 called NIGHTHAWKS. The original running time of that film was around 4 hours. Too long. But I couldn't throw those cut scenes out with the garbage. The reasons were part sentimental, but part political. The original film was about a man trying to form relationships in the emerging Gay world. Nobody filmed those kinds of things in Britain then. I thought one day the material might add up to a record of something, somehow..."

Last year I opened those cans for the first time in 12 years. With the help of Paul Hallam, my collaborator on NIGHTHAWKS, and Adrian James Carbutt, a musician, I started putting it all together. I shot some new material on tape, collected any scraps I could find that seemed to have a connection with that film - photos, old magazines, student film, Super 8 film shot 25 years ago. All this disparate material began to find its own strange shape and I ended up making a partial autobiography about being gay in Britain between 1962 and 1990. It seemed a story worth telling."

Ron Peck

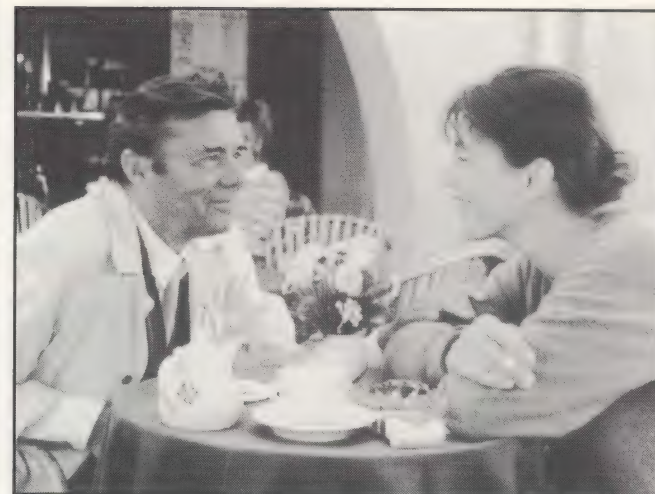
## 3 RETRO SUBARNAREKHA

**DIRECTOR:** RITWIK GHATAK  
**ORIGIN:** INDIA/1965  
**RUNNING TIME:** 110 MINS  
**SCREENING:** MAC CINEMA; THE

GHATAK TRADITION  
CONFERENCE SAT 28 SEPT  
Calcutta in 1948, after the partition of Bengal. A floating population of refugees build temporary homes. In one of these colonies, Ishwar and his little sister, Sita, join many other uprooted Bengalis, including Haraprasad, an idealistic school teacher and his family. To this colony comes Kaushalya, a low-caste woman, with her son, Abhiram. Kaushalya is taken away by force in a raid by a zamindar (landlord) on the colony. Looking for a job, Ishwar meets an old college friend, Rambilas, a rich Marwari businessman and a staunch Hindu, who offers Ishwar a job in his iron foundry in Chatimpur, on the banks of the Subarnarekha. Though Haraprasad calls him a deserter, Ishwar decides to go to Chhatimpur for the sake of his little sister, and takes the motherless Abhiram with him.

Near their new home, an abandoned runaway, a witness to the devastations of the last war, becomes Sita and Abhiram's playground. Soon Abhiram is sent away to a boarding school, while Sita stays at home, learning music. Time passes. Sita grows into a woman, at once a sister and a mother to Ishwar. The old manager retires and Ishwar take his place. His college days over, Abhiram comes home. Ishwar wants to send him to Germany for further studies. But Abhiram wants to be a writer. When the young man meets Sita, his childhood friend, he suddenly realizes the true nature of their relationship, something that Sita has instinctively known....

"One archetypal image that has been haunting us from a remote past is today confronting us all over the world. You may call it by many names: the Hydrogen Bomb, or Strategic Air Command or De Gaulle or Adenauer, or some other name you would not like to mention. It is



These Foolish Things

the power of annihilation, the ability to destroy and, perhaps like little Sita, we have suddenly found ourselves confronted by it. When I was making the film, none of this had occurred to me. My only thought was that was something unseemly in the child's joy as she roamed among the mute witnesses of a great upheaval. It is not good to have so much innocence." RITWIK GHATAK

## t RETRO SUNDAY IN THE COUNTRY

**DIRECTOR:** BERTRAND  
TAVERNIER  
**ORIGIN:** FRANCE/1984  
**RUNNING TIME:** 94 MINS  
**SCREENING:** TRIANGLE; MON 23  
SEPT 3pm

Monsieur Ladmira is an artist. One of those artists who lived alongside Impressionism, who touched it without taking part in it, and whose life was stained by a sense of predictability.

That Sunday of 1912, at the end of the summer, like almost every Sunday, Monsieur Ladmira is seeing his son Edouard and his family, who are coming to visit him. The day starts as on many other Sundays, in a peaceful and routine family atmosphere, where little appears to happen.

The arrival of Irene, Monsieur Ladmira's daughter however, upsets the ritual customs of their enclosed world.

"That Sunday, Monsieur Ladmira's house overflowed with life, with silent wounds, with words that pass each other ten times without touching then suddenly crash into each other, with noisy

children, with the solitary dreams of a little pink girl who doesn't know she is soon going to die, with the touching gentleness of Irene, so beautiful, so terribly alive that he is constantly afraid of losing her, with all those sounds as well, so reassuring, of wine or grenadine being poured into glasses, of insects and birds playing in the warm, damp grass.... so much life, so much life, and yet everyone slips between the images, draws for themselves a place apart, a cold, white bubble in which they restore their solitude and their fear of death."

Colo Tavernier

## t RETRO THESE FOOLISH THINGS

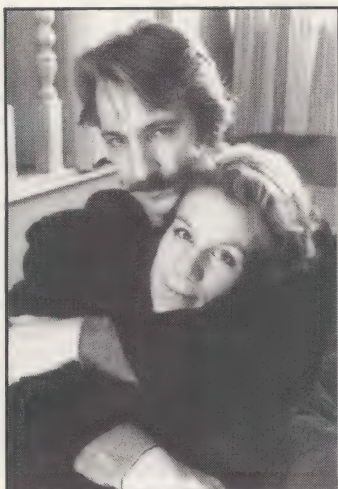
**DIRECTOR:** BERTRAND  
TAVERNIER  
**ORIGIN:** FRANCE/1990  
**RUNNING TIME:** 105 MINS  
**SCREENING:** TRIANGLE SAT 5  
OCT 2.30pm

"THESE FOOLISH THINGS describes the search for those tiny things that make us fond of life. It's tender, melancholy waltz where fiction and reality - the joys of shooting, the death of my father - are gradually superimposed, creating a series of moments in which life genuinely resembles life." Bertrand Tavernier

"A miniature jewel of a film, a delicate piece essentially for three players, acted and directed with exceptional subtlety..."

"Dirk Bogarde makes a welcome return to the screen after 12 years (his last appearance was in Rainer Werner Fassbinder's DESPAIR) as an Englishman married to a Frenchwoman with whom he has retired to a villa in the south of





France.

"Their daughter, Caroline (Jane Birkin), a screenwriter, lives in Paris. She hasn't been close to her father, who neglected her when she was a child, but she drops everything to come to his hospital sickbed when she hears he's undergone a serious heart operation. He recovers, and Caroline moves into her parents' villa.

"The subtle screenplay, by Colo Tavernier O'Hagan, has no big dramatic scenes, but a series of delicate sequences (with dialogue shifting between English and French) establishes the growing bond between father and daughter. Avoiding sentimentality, the film builds to a moving climax.

"The finesse with which Tavernier treats this delicate material is exceptional... Bogarde gives a beautifully modulated performance as the father."

*David Sutton, Edinburgh International Film Festival Programme, 1990*

Not only are Tavernier's films "beautifully crafted they are also beautifully composed - each one with its poignant but nonetheless trenchant sting in the tail that is targeted most often at the French middle-class." THESE FOOLISH THINGS is "uncomfortable at times, even perhaps a little shocking."

*Susan Hayward*

## TRULY, MADLY, DEEPLY

**DIRECTOR:** ANTHONY MINGHELLA  
**ORIGIN:** UK / 1990  
**RUNNING TIME:** 103 MINS  
**SCREENING:** MAC THEATRE; MON 30 SEPT 9pm

Nina is terrific, successful, funny and bright. She lives in a terrible flat in North London with bad plumbing, subsidence and a plague of rats. Her



lover, Jamie, has died. Nina can't get over him. No amount of attention from new men, or a fulfilling career, or support from her friends can ease the pain of her grief. She wants Jamie back. So he comes back, the rats move out, and that's when her problems really begin.

A story about loss, love, rats and Bach's music, this film marks the directorial debut of writer Anthony Minghella and has received glowing praise from critics on its release in America. A more romantic and satisfying tale than GHOST, TRULY, MADLY, DEEPLY stars Juliet Stevenson, whose name has already been suggested for Oscar consideration for her performance here, and Alan Rickman, who played the Sheriff of Nottingham in Kevin Costner's ROBIN HOOD and can be seen again during the Festival in CLOSE MY EYES.

"A lovely, original comedy... Fresh and startlingly humane." (Terrence Rafferty - The New Yorker)

## TRUST

**DIRECTOR:** HAL HARTLEY  
**ORIGIN:** UK/US 1991  
**RUNNING TIME:** 109 MINS  
**SCREENING:** TRIANGLE; TUE 24 SEPT 8.30pm

TRUST is a biting, provocative comedy of suburban middle America. It is the second film from young film-makers Hal Hartley and Bruce Weiss, whose first full length feature was the wacky comic-romance, THE UNBELIEVABLE TRUTH.

Trust is set in a world where philosophical bourbon-swilling nurses share the streets with confused would-be anarchists and

lonely women plot baby thefts from busy bus stops.

Maria is a rebellious self-centred teenage suburban brat, pregnant by her unloving quarterback boyfriend. On hearing the news, her father has a fatal heart attack.

Matthew is the meanest man in town; a wild and disillusioned computer engineer with a death wish nearly as keen as his vicious temper.

Disowned by her devastated Mom and dumped by her boyfriend, Maria wanders the streets and bumps into Matthew. He has just lost his job and been driven from home by his self-righteous and abusive father.

These two exiles fall in together and after a shaky and untrusting start, set out on the adventure of becoming a normal, domestic, suburban couple. It proves to be an arduous and at times hilarious trek.

## UB40 FILM - A FAMILY AFFAIR

**DIRECTOR:** ROGER POMPHREY  
**EXECUTIVE PRODUCER:** BRIAN TRAVERS  
**PRODUCER:** RUPERT STYLE  
**PRODUCTION COMPANY:** BRIAN TRAVERS ASSOCIATES  
**RUNNING TIME:** 84 MINS  
**SCREENING:** WEDNESDAY SEPTEMBER 25th 8.30pm for 9pm.

In the early summer of 1991, UB40 reached the climax of a thirty month world tour, staging a live concert before 30,000 people at Finsbury Park, London. The concert was a huge success, uniting loyal fans from all over Britain, and captured on camera.

This ninety minute film is a fitting tribute to this Birmingham based band, who have now been established for over ten years.

Not your average concert footage, this film utilises lighting and eleven cameras to the full, creating exciting and visually stunning images.

Featuring more than fifteen of UB40's best songs the film unites music and image perfectly. Fluid camera movements and skilful editing combine with black and white footage of the band with their families travelling from Birmingham, interviews with them backstage, comments with the crowd, never detracting from the heart of the film - the live concert.

Produced by Birmingham based Brian Travers Associates, a production company, run by Brian a founder member of UB40, this film exudes an intimacy and warmth typical of this Brummie band.

By invitation only. For more details ring: 021 643 5430.

## URANUS

**DIRECTOR:** CLAUDE BERRI  
**ORIGIN:** FRANCE / 1990  
**RUNNING TIME:** 100 MINS  
**SCREENING:** TRIANGLE SAT 28 SEPT 8.30pm

During the eighties, Claude Berri directed the enormously successful JEAN DE FLORETTE and MANON DES SOURCES as well as producing Roman Polanski's TESS and Jean-Jacques Annaud's THE BEAR. 1990 saw the completion of URANUS based on Marcel Ayme's 1947 novel which was severely criticised at the time on political-ideological grounds, some seeing it as passing

Uranus





# films a/z



too harsh a judgement on the events which followed the Liberation.

It is set in a typical small French town in 1945. The war is over and the time has come for the "purge". The communists make the law, and the collaborators are on the run. Many people are afraid someone will ask if they were along for the ride during the Occupation. It's the time of turn-coats.

Archambaud and his wife, well-to-do Christians, are forced to share their apartment with people whose homes have been destroyed - Gaigneux, the communist, and his family, and Watrin, the high school teacher, who lost everything, including his wife, his home, his classroom. It's hard to find a moment alone in the place. And yet the Archambaud's, along with Watrin, are hiding Maxime Loin, who sincerely believed in collaboration. Now a pariah, he will certainly be put to death if he's arrested. Watrin's class takes place in a cafe owned by Leopold, a former fairground Hercules with a big mouth and a habit of hitting the bottle. He is literally bowled over by his discovery of Andromaque and Racine. Leopold begins writing his own version of Andromaque, in alexandrine verse.

Lost in his dream of becoming a poet, he makes enemies out of Rochard, an over-zealous "purger" who got his French Communist Party card at the end of the war, Monglat, who got rich in the black market, a collaborator who remained untouched by the purge, - and the police, in service of the new government, in all probability just as they had served the Vichy government.

Leopold is destined to be the sacrificial victim of the hypocrisy, hatred, injustice and indifference of this small community.

A film about what happens when

a regime violently ends at the end of World War Two, it clearly has something to say about subsequent events of the post-war period, such as those in Iran or Romania. It stars Gerard Depardieu, Philippe Noiret and Michel Blanc.

"Uranus is the story of the little guys, the pawns. In the film, there are no kings, no queens, no bishops, and not even a castle. Just pawns, just men...It's about human misery. There's a lot of distress in it, all right, but there's also the moment. The moment when the sky is clear, the moments of happiness." (Claude Berri - Liberation, December 1990)

## t RETRO

### THE WATCHMAKER OF ST PAUL

**DIRECTOR:** BERTRAND TAVERNIER

**ORIGIN:** FRANCE 1973

**RUNNING TIME:** 105 MINS

**SCREENING:** TRIANGLE; SAT 21 SEPT 6pm.

Tavernier's choice of a Simenon novel as the source for his first feature was both commercially minded and dramatically expedient: Simenon is, after all, one of the most popular French novelists of the post war period. But the selection of Jean Aurenche and Pierre Bost as screenwriters to adapt L'HORLOGER D'EVERTON was far more significant. In close collaboration with Tavernier (whom both writers praised above Clement and Autant-Lara) they succeeded in sharpening the political edge of the story - a father's acceptance of the political murder committed by his son - without losing the subtle psychological insights of Simenon's original.

Eschewing the rainswept midnight

streets approach to filming policemen, Tavernier set THE WATCHMAKER in his home town of Lyon (lyrically photographed by Piere William Glenn) and situated his humble protagonist in a tiny shop in the cobbled back streets of this solid provincial city. At the core of the film are the encounters between Philippe Noiret as the watchmaker and Jean Rochefort as the police officer trailing his son. The crime has brought them together in what appears to be Chabrol territory but the thematic treatment is quite distinctive. The two men discuss concepts of justice and gradually becomes socially and politically estranged to the point where Noiret can stand up in court and say, "I am in solidarity with my son's crime".

For Tavernier, this was the crucial outcome of a process by which the viewer is progressively teased out of a tradition of narrative cinema to which he or she had become over accustomed. As Tavernier said in 1976: "I have sought to drag the viewer out of his complicity into an unfamiliar territory without the standard reference points of the genre. This is illustrated in THE WATCHMAKER where, from the outset, the characters are very close to the ordinary public, and by developing audience identification (especially with Noiret) they can echo his outspoken defence of his son's crime". Martyn Auty

## SHORT

### WEAK AND WIDE ASTRAY

**DIRECTOR:** TOM PAINE

**ORIGIN:** UK/1991

**RUNNING TIME:** 19 MINS

**SCREENING:** MAC CINEMA: FRI 27 SEPT 6.30pm + TRIANGLE; FRI 4 OCT 3pm

The private lives of a man, a woman, their dog and the

neighbour's rabbit.

'Riding on the back of a shaggy-dog story and using the private language of an intimate relationship, WEAK AND WIDE ASTRAY underpins that all important conflict of the first-hand experience (life as unique to oneself) with the received second-hand experience (life as it is told to us).'

Tom Paine

Screens in BFI NEW DIRECTORS PROGRAMME TWO

## 3 FOCUS

### WHO NEEDS A HEART

**DIRECTOR:** JOHN AKOMFRAH

**ORIGIN:** BRITAIN/1991

**RUNNING TIME:** 90 MINS

**SCREENING:** MAC FRIDAY 27 SEPTEMBER 9.00pm

"In my solitude you haunt me with memories of days gone by  
In my solitude you taunt me with memories that never die"

"Malik, who had shaved off his beard, looked little the worse for his week-long ordeal in the jungle. Malik had been on the run in the Guyana jungle for over a week. When police finally caught up with him, he'd got about 90 miles up the Demerara River."

WHO NEEDS A HEART is an excavation of the not too distant past of black politics in Britain. Michael de Freitas, Michael X, Abdul Malik were one and the same person. Black Audio Film Collective's John Akomfrah takes us on a journey through a world Michael X might have inhabited. By the time of his execution in Trinidad in 1974, Michael X had been hailed by some as a mystic and black power leader; we see footage of him receiving a gift Lennon/Yoko's newly





cropped hair. Yet others denounced him as a urban bandit and charlatan who used the race issue for personal gain.

We move from the sixties to the seventies as part of the milieu of black artist Louis and his white girlfriend Faith. Louis is one of Michael X's lieutenants, Faith recalls "Louis had been driving Michael and Stokeley around London." We see archive of Michael X and Stokeley Carmichael sitting in the back of a open top car. "Michael had read Stokeley some of his poetry and Stokeley didn't like it. Wasn't surprised because I don't like it either."

WHO NEEDS A HEART's use of archive and fictional character scenes work in such a way that the distinctions between 'real' and 'fictional' become blurred. A film archive voice becomes a radio voice during a fictional scene. A world of political, racial and sexual tension, "parties" and media attention is evoked through sound, gesture, colour, music, and voices.

Throughout the film the jazz music of Dolphy, Ayler, Coltrane and Coleman provides a thread. WHO NEEDS A HEART is nothing less than a highly stylised modern day opera of the life and times of Michael X.

## WHY DID BODHI-DHARMA LEAVE FOR THE EAST?

**DIRECTOR :** BAE YONG-KYUN  
**ORIGIN:** SOUTH KOREA / 1989  
**RUNNING TIME:** 135 MINS  
**SCREENING:** TRIANGLE TUES 24 SEPT 6PM

Five years in the making, WHY DID BODHI-DHARMA LEAVE FOR THE EAST? was shot among the breathtakingly beautiful mountains

of Korea with painstaking dedication and a non-professional cast. A meditation upon Zen Buddhist realities and mysteries, the film tells the story of the physical and spiritual struggles of an old master, his young disciple from the city and an orphaned boy, alone together in a remote monastery.

Bae uses nature as the beautiful but often cruel backdrop against which his characters search for the meaning of life. Highlighting the recurrent motifs of fire, wind and water, he emphasises the eternal cycles of birth, death and regeneration with a marvellous sense of visual poetry. A film of universal appeal, that captures mystery without resorting to mystique, it draws spectators of every persuasion into its world of slow and subtle beauty.

WHY DID BODHI-DHARMA LEAVE FOR THE EAST? was greeted after its Cannes premiere screening as a "majestic achievement" by The Times and was winner of the Golden Leopard at the Locarno Festival. ICA.

wt **TITLE**

## WISH YOU WERE HERE

**DIRECTOR:** DAVID LELAND  
**ORIGIN:** UK/1987  
**RUNNING TIME:** 91 MINS  
**SCREENING:** TRIANGLE SUN 29 SEPT 3PM

Set in a small English coastal town in the 1950's WISH YOU WERE HERE is the story of a young girl's sexual awakening. Starved of affection by the death of her mother, Lynda learns at a very early age that she

can attract the attention she needs by shocking those around her. Her father's attempts to keep her on the straight and narrow are undone by the attentions paid to Lynda by the local cinema projectionist.

"WISH YOU WERE HERE began with conversations between myself and older women about their early sexual experiences. A common factor seemed to be the haphazard manner in which they endeavoured to discover what "it" was all about. Tales of heartbreak were related with tremendous humour. Aching for pleasure many experienced little but pain. Hopes were dashed. These experiences often shaped their expectation of sex for the rest of their lives and little help was provided by the men. Sexual ignorance has long been institutionalized in Britain: we are proud of our prejudices. In directing the film, I set out to explore the contradictions and shades of the common experience" David Leland

WISH YOU WERE HERE is notable for the astonishing debut of Emily Lloyd, the performance of Tom Bell as the projectionist and for David Leland's script and direction which manage to combine outrageous humour and poignancy.

wt **TITLE**

## A WORLD APART

**DIRECTOR:** CHRIS MENGES  
**ORIGIN:** UK/1988  
**RUNNING TIME:** 110 MINS  
**SCREENING:** TRIANGLE; THURS 26TH SEPT, 6pm

A WORLD APART, directorial debut by Oscar winning Cinematographer Chris Menges, was shown at Cannes in 1988 to great acclaim and won

the joint Best Actress award for Barbara Hershey and Jodhi May (giving an astonishing performance in her first film).

The screenplay is written by Shawn Slovo, daughter of the campaigning anti-apartheid journalist Ruth First. The film is set in South Africa in 1963 three years after the Sharpeville Massacre in which sixty nine blacks were shot dead. She is thirteen, her father Joe Slovo, a white member of the ANC Executive Committee is forced into hiding. Her mother is the first white woman to be imprisoned under the notorious '90 Day Act' under which the authorities can detain someone if suspected "upon reasonable grounds" of an offence under the Suppression of Communism Act. First refuses to inform on ANC members and on her release is immediately re-arrested. She survived her internment but in 1982 was killed by a parcel bomb at the University of Mozambique where she lived. Shawn and her sisters fled to London, their father continuing his exile in Zambia.

A WORLD APART is a powerful and extraordinarily moving account of a young girl coming to terms with growing up and competing against political struggle for her mother's affection.

Throughout Menges reveals a sensitive and firm directorial hand.

**S H O R T**

## THE WRITING IN THE SAND

**DIRECTOR:** AMBER FILMS  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 45 MINS  
**SCREENING:** MAC HEXAGON; TUES 1 OCT 7pm

THE WRITING IN THE SAND evokes the magic of an urban



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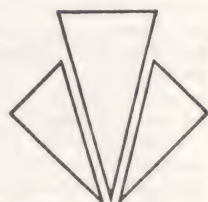
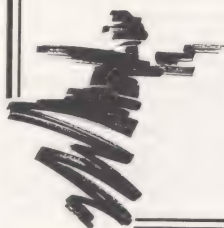
A specialist Broadcast and Media Arts Unit is being set up at WMA, to support the growing success of this sector.

During the Festival, West Midlands Arts will announce it's latest broadcast initiatives.

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# films a/z

family's day out on the windswept beaches of North East England. It is packed with action, invention and surprise: bodiless heads sticking out of the sand; fully clothed teenagers jumping in the sea; family picnicking under a blanket. Memory and fantasy intermingle with expressions of intoxicating freedom and quizzical encounters with nature.

When a forewarning is ignored, a sunny daydream turns unexpectedly into a nightmare. The sea breaks into an awesome display of fury and pain, and a strange metamorphosis takes place on the shore.

Funny, moving and poetic, *THE WRITING IN THE SAND* is a unique experiment, transforming fastidiously collected photographs and sounds into a stirring cinematic experience. Whilst celebrating the child in each of us, the film is a timely and powerful reminder of our interdependence with the natural world.

Screens in "THE BEST OF SHORTS PROG 2"

## 3 FOCUS

### YOUNG SOUL REBELS

**DIRECTOR:** ISAAC JULIEN  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 105 MINS  
**SCREENING:** ODEON NEW ST.; SUN 29 SEPT 8.30pm

Chris and Caz are two soul-mates who are disc-jockeys on a pirate radio station they run from the back of a North London garage. Their lives take a startling turn when a friend is murdered in the local park.

Winner of the Critics Prize at Cannes 1991, *YOUNG SOUL REBELS* takes place during the

summer of 1977, a significant year, being the Queen's Silver Jubilee. British nationalism was in the air and patriotic sentiments ran high. Punk was at its zenith and political and cultural oppositions were intense. Parallel to the highly-publicised excesses of punk was an equally important but historically invisible development, the growth of black popular culture, particularly the development of soul music.

"From MY BEAUTIFUL LAUNDRETTE to Soul II Soul, Britain's black culture has seduced the rest of the globe. It has shaped those fashions, sounds and images young people around the world perceive as the essence of being British. And, from Rifat Ozbek fashion reels to Neneh Cherry raps, much of this black style has been exported on radio and television. Thus primed, an international market is keen to see films made by young black Britons. It is against this background and out of this environment that *YOUNG SOUL REBELS* CAME ABOUT."

Cynthia Rose, *Vogue Magazine*

## SHORT

### ZYGOSIS

**DIRECTOR:** GAVIN HODGE  
**ORIGIN:** UK/1991  
**RUNNING TIME:** 26 MINS  
**SCREENING:** MAC CINEMA; FRI 27 SEPT 6.30pm + TRIANGLE; FRI 4 OCT 3pm

A documentary tracing the development of photomontage, based on the pioneering work of John Heartfield, through to the contemporary use of these techniques in advertising and video.

*Zygosis* takes a radical and humorous look at photomontage, with the animation of archive material, contemporary interviews



Zygosis

and footage shot in Berlin during the opening of the Berlin Wall and the upheavals in East Germany. Scratch editing, chroma-key, paintbox and 3D computer animation have replaced scissors and glue, the original tools of John Heartfield.' Gavin Hodge and Tim Morrison Screens in BFI NEW DIRECTORS PROGRAMME TWO.

## STOP PRESS

### HANGIN' WITH THE HOMEBOYS

**DIRECTOR:** JOSEPH B VASQUEZ  
**ORIGIN:** US/1991  
**RUNNING TIME:** 88 MINS  
**SCREENING:** TRIANGLE FRI 4 OCT. 5PM.

Described by the director as a Black/Hispanic mix of *AMERICAN GRAFFITI* and *DINER*, *HANGIN' WITH THE HOMEBOYS* charts the tale of four young men coming of age in the Bronx. It opened to rave reviews in New York, and looks like becoming an international success. The 28 year old director has already made two previous features; *THE BRONX WAR* and *STREET STORY* both for under one million US dollars. Vasquez has a slightly unconventional background for a filmmaker. He was the leader of a Bronx gang, Zulu Nation, which was one of the largest in New York! He has been making films since he was

twelve and bitterly resents any accusation of jumping on the 'Black Pack' bandwagon: 'I laugh when people say 'You owe everything to Spike'. What's Spike - my father? I was making movies before him, and now I have to thank him for my existence?'

The versatile Vasquez not only directs, but writes the screenplay and stars in his movies. Definitely a rising talent to watch.

## SURPRISE MOVIE

**VENUE:** TRIANGLE  
**DATE/TIME:** THURSDAY 3 OCTOBER. 8.30PM.

This year we have an innovation to our programme: for the first time, we are offering you a chance to throw caution to the winds and book into the Surprise Film, the cinematic equivalent of a Magical Mystery Tour! We can guarantee that the film will have received critical and audience acclaim at a recent international film festival, apart from that we're giving nothing away!

The title will not be announced until the day of the screening, and festival staff have been ordered to remain silent on this subject.....



## THE END



Young Soul Rebels





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# r/e/t/r/o / s/p/e/c/t/i/v/e/s

## bertrand tavernier

### SCREENINGS at a glance

#### FILM:

THE WATCHMAKER OF ST  
PAUL

#### DATE/TIME:

Saturday 21 September. 6pm

#### FILM:

SUNDAY IN THE COUNTRY

#### DATE/TIME:

Monday 23 September. 3pm

#### FILM:

A CLEAN SLATE (COUP DE  
TORCHON)

#### DATE/TIME:

Wednesday 25 September. 6pm

#### FILM:

DEATHWATCH



#### DATE/TIME:

Friday 27 September. 3pm

#### FILM:

ROUND MIDNIGHT

#### DATE/TIME:

Wednesday 2 October. 6pm

#### FILM:

LIFE AND NOTHING BUT

#### DATE/TIME:

Thursday 3 October. 3pm

#### FILM:

THESE FOOLISH THINGS  
(DADDY NOSTALGIE)

#### DATE/TIME:

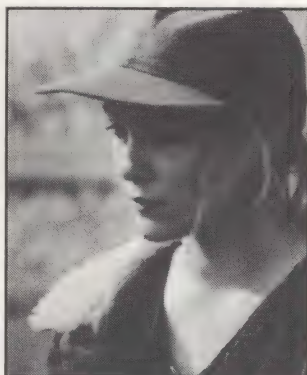
Saturday 5 October. 2.30pm

**ALL SCREENINGS AT THE  
TRIANGLE CINEMA, ASTON  
UNIVERSITY.**

## The Guardian

**GUARDIAN LECTURE:** Bertrand  
Tavernier will be in conversation  
with Derek Malcolm at the  
Triangle, following the screening  
of These Foolish Things on  
Saturday 5 October.

This retrospective is sponsored  
by Barclays de Zoete Wedd with  
additional support from the  
British Council and the City of  
Birmingham.



Dakota Road

## working title

### SCREENINGS at a glance

#### VENUE:

ODEON NEW STREET

#### FILM:

DROP DEAD FRED

#### DATE/TIME:

Friday 20 September. 8.30pm.

#### VENUE:

TRIANGLE CINEMA, ASTON  
UNIVERSITY

#### FILM:

MY BEAUTIFUL LAUNDRETTE

#### DATE/TIME:

Monday 23 September. 6pm

#### FILM:

ROBIN HOOD

#### DATE/TIME:

Wednesday 25 September. 3pm

#### FILM:

A WORLD APART

#### DATE/TIME:

Thursday 26 September. 6pm

#### FILM:

EDWARD II

#### DATE/TIME:

Friday 27 September. 8.30pm

#### FILM:

WISH YOU WERE HERE

#### DATE/TIME:

Sunday 29 September. 3pm

#### FILM:

PAPERHOUSE

#### DATE/TIME:

Monday 30 September. 3pm

#### FILM:

FOR QUEEN AND COUNTRY

#### DATE/TIME:

Wednesday 2 October. 3pm

#### FILM:

DAKOTA ROAD

#### DATE/TIME:

Thursday 3 October. 6pm



## ghatak tradition

### SCREENINGS at a glance

#### DATE:

Sunday 22 September

#### TIME:

9.00pm

#### VENUE:

MAC

#### SCREENING:

CLOUD CAPPED STAR

#### DATE:

Tuesday 24 September

#### TIME:

6.30pm

#### VENUE:

MAC

#### SCREENING:

E FLAT

#### DATE:

Wednesday 25

#### September

#### TIME:

6.30pm

#### VENUE:

MAC

#### SCREENING:

MAYA DARPAN

#### DATE:

Thursday 26 September

#### TIME:

6.30pm

#### VENUE:

MAC

#### SCREENING:

A DAYS BREAD

#### DATE:

Saturday 28 September

#### TIME:

10.30am-5.30pm

#### VENUE:

MAC

#### FORUM:

GHATAK TRADITION

#### TIME:

9.00pm

#### VENUE:

MAC

#### SCREENING:

REASON

ARGUMENT AND STORY

#### DATE:

Sunday 29 September

#### TIME:

1.00pm

#### VENUE:

MAC

#### SCREENING:

CLOUD CAPPED STAR

#### TIME:

4.00pm

#### VENUE:

MAC

#### SCREENING:

E FLAT

#### DATE:

Monday 30 September

#### TIME:

6.30pm

#### VENUE:

MAC

#### SCREENING:

SIDDESHWARI

#### DATE:

Wednesday 2 October

#### TIME:

6.30pm

#### VENUE:

MAC

#### SCREENING:

FILM AND T.V.  
INSTITUTE OF INDIA SHORTS

#### DATE:

Thursday 3 October

#### TIME:

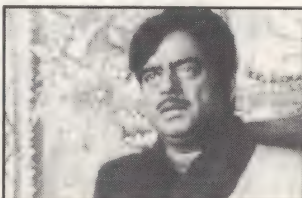
9.00pm

#### VENUE:

MAC

#### SCREENING:

KASBA



## a w a r d s dinner

International Convention  
Centre, Wednesday, October  
2 at 7.30pm.

During the evening there will  
take place the following  
Awards:

**THE SAMUELSON 'CITY'  
FILM AWARD**

**THE SAMUELSON 'CITY'  
TELEVISION AWARD**

**THE CITY OF BIRMINGHAM  
AWARD**

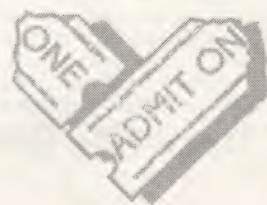
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NEW SEASON

*Noises off*

by Michael Frayn.  
22 AUGUST - 21 SEPTEMBER

*The Threepenny Opera*

by Bertolt Brecht. Music by Kurt Weill  
27 SEPTEMBER - 19 OCTOBER

*My Father's House*

by David Pownall.  
28 OCTOBER - 16 NOVEMBER

*the pied PIPER*

by Anthony Clark.  
23 NOVEMBER - 18 JANUARY



*KAFKA'S DICK*

by Alan Bennett.  
23 JANUARY - 15 FEBRUARY

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BEST  
FOR THE  
SEVENTH**



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## IKON GALLERY

Screenings of recent work from a variety of schemes funded by the Artists Film and Video Committee at the Arts Council. They are followed by discussions with some of the filmmakers.

### PROGRAMME 1

**IKON GALLERY TUES 24 SEPT**

**6.30PM**

**NEW YORK CONVERSATIONS**

Director: Vivienne Dick

**NEON DIVER**

Director: Tina Keane

**POSSESSION**

Director: Phil Mulloy

Followed by Vivienne Dick in conversation.

### PROGRAMME 2

**IKON GALLERY THURS 26 SEPT**

**6.30PM**

**UNKNOWN WOMAN** Director: Kayla Parker

**PROUST'S FAVOURITE FANTASY**

Director: Richard Kwietniowski and R. Clarke

**FIELD OF WOMEN** Director: Diana Mavroleon

**EXPANDED MOVIE** Director: Tony Hill

Followed by Richard Kwietniowski in conversation.

### PROGRAMME 3

**IKON GALLERY TUES 1 OCT**

**6.30PM**

**THE OLD MAN OF THE SEA**

Director: Chris Newby

**I LOVE YOU** Director: Sarah Miles

**THE POOL** Director: Jayne Parker

**COWBOYS** Director: Phil Mulloy

Followed by Jayne Parker in conversation.

## CENTRE focus

### EVENTS

**CENTRE FOCUS** will be organising the following screenings and events in conjunction with the Festival:  
**ARCHIVE CONFERENCE: "MAKING HISTORIES"**: the present and future value of film and video archives". In collaboration with Birmingham Library Services.

**DATE/TIME:** Tuesday 24 September 10am until 8pm

**VENUE:** Library Film Theatre  
Birmingham Library  
Chamberlain Square

Contributors to the conference will include: Ann Gray and Michael Green from the Department of Cultural Studies at Birmingham University introducing the themes of the day; James Patterson from the National Film Archive; Lindsay Brookes, North West Regional Film

Archive; Murray Weston, British Video History Trust; Maria Roussou, Birmingham University Greek Cypriot Studies; Veronique Cayla, Director of the Videothèque de Paris, one of the world's most important and inventive archives; Patrick Baird, Birmingham Library Local Studies Department; Marilyn Wheatcroft, TV History Workshop and Philip Donellan, broadcaster and trustee of the Charles Parker radio archive.

The Sessions after 5pm will be open to the general public, and admission for these evening sessions will be free. They will include screenings of Birmingham regional archive material. Further details available from Centre Focus.

### PREMIERES

**CENTRE FOCUS** at the IKON

Friday 27 6.30pm until 8pm

A chance to see some of the work from independent film and videomakers in the West Midlands region and meet the people involved. Work shown will include:  
**CRASH VIDEO:** pop videos from John Humphries and Crash Video  
**FREEDOM:** A film about artistic liberty in a fascist state by Hussein Mirshani  
**"O":** site specific three screen projection for a canal site by Colin Pearce

**STUDIO 9:** pop promos  
Video from Anne Parouty and Sebastian

**THE WALRUS:** A drama documentary by Dominic Frank  
Plus work from the Wolverhampton Lighthouse Media Centre  
Admission Free

**CENTRE FOCUS** is the West Midlands Independent Media Forum, supported by Birmingham City Council.

## video lives

A series of programme about cultural identities by contemporary video and film-makers organised in collaboration with Birmingham Library Services.

### IDENTITY & MUSIC

Birmingham Museum Thur 26 Sept 12.30pm

Introduced by Pervaiz Khan. The following titles will be screened:

**UTTERANCE:** The music of Nusrat Fateh Ali Khan. The history and origins of Qawaali music through the songs of one of its most acclaimed exponents. (Director: Pervaiz Khan)

**VOICES:** A video which explores the views, concerns and experiences of young Asian people in Southall. (Director: Prem Singh)

**RAM TV:** Why is so little reggae played on TV and radio? (Director: Freddy Walters, Handsworth Viewpoint)

**SILVERSHINE:** Life and music of Jazz saxophonist Andy Hamilton (Sunandan and Yugesh Walia: Endboard)

### IDENTITY & HISTORY

Birmingham Museums Sat 28 Sept 2pm

Peter Harvey in discussion with

Vokani Film Circuit. The following videos will be screened:

**BLACK SKIN, WHITE MASKS** Part 2. A film interpretation of the book which satirises black assimilation into white society. (Director: Calvin Brown)

**JEMIMA AND JOHNNY:** The friendship of a black girl and white boy exposes British racism in the Sixties. (Director: Lionel Ngakane)

**TEN BOB IN WINTER:** A comedy of manners set against the lives of West Indian immigrant workers in London in the Sixties. (Director: Lloyd Reckord)

**BLUE TOO:** The attitudes and aspirations of a boy growing up in modern Britain are explored using "Little Black Sambo". (Director: Peter Harvey)

This event is in collaboration with Vokani Film Circuit.

### IDENTITY & WOMEN

Ikon Gallery Thur 3 Oct 6pm

Tamara Wyss will be speaking about her own work and the other videos screened:

**SEARCHING FOR MR. MOSES:** The film documents a journey in search of Moses Mendelssohn, 18C philosopher and grandfather of the composer, which becomes a journey through two hundred years of German Jewish history and the film-maker's own family. (Director: Tamara Wyss)

**SISTREN IN PHOTOGRAPHY:** A highly acclaimed documentary by the women's film cooperative, about black women photographers in Birmingham

(Director: Second Sight)

**MEASURES OF DISTANCE:** An artist's feelings of separation from her family, as seen through a series of fragmentary communications between the artist and her mother (Director: Mona Hatoum)

This is a Centre Focus event in collaboration with Birmingham Museums and the Ikon Gallery.

## Wide Angle

### screening day

A programme of innovative short films and videos made at Wide Angle this year. MAC Hexagon Mon 23 Sept 10am until 4 pm



## arts council film and video at the festival:

The Arts Council presents an exciting programme of new work at this year's festival. As in previous years, the Festival will be the launch for the new programmes made for

the Black Arts Video Project, three of which this year come from Birmingham and West Midlands based filmmakers. Three new shorts commissioned by the jointly funded Arts Council/Channel 4 'Eleventh Hour' scheme, are being screened as part of the main festival programme and three other films form part of the programme at the Birmingham Museum and Arts Gallery which accompanies the festival. In addition, there will be a series of screenings at the Ikon Gallery of new experimental work, followed by discussions with some of the filmmakers.

## black arts video:

### PROGRAMME ONE

MAC

Mon 23 Sept 7 pm.

**IS THIS THE FUTURE; TIBETAN ARTS IN EXILE; RAGE AND DESIRE**

### PROGRAMME TWO

MAC

Mon 30 Sept 7 pm

**ANOTHER SPACE FOR SHAKESPEARE; AIYA'S APPLE, AISHA'S EYE; FIREFLIES AND STARS; SILENT IN THE CROWD**

**SLOW GLASS** and **ACUMEN** screen as a double bill: MAC Hexagon Sun 22 Sept 7pm

**NORTH OF VORTEX** screen with John Greyson's **THE MAKING OF 'MONSTERS'**: MAC Hexagon Fri 4 Oct 7 pm

See the Festival programme for further details.

## exhibitions

## IKON GALLERY

Saturday 21 September to Saturday 2 November

**ADRIAN PIPER:** US video maker:

Exploration of sexual and racial identity through performances, gallery installations and video work.



### (FOYLE GALLERY)

Saturday 14 September - Saturday 21 October

To mark the nationwide Japanese Festival, an exhibition of work by two Japanese artists. The Festival will be screening a number of Japanese films at the Triangle and MAC, see programme for details.

### BULL RING ARCHIVES

(Bar and Gallery)

Tues 24 Sept to Fri 18 Oct  
Photographs of Birmingham's famous (or infamous depending on your viewpoint) market place and landmark, soon to be lost, as the Trust who owns the site plans to redevelop.

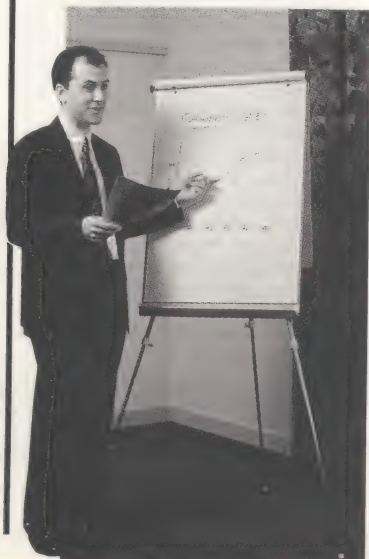
The festival will be screening **PARADISE CIRCUS**, Heather Powell's film about the development of Birmingham's city centre from the viewpoint of the women who live and work in the city.





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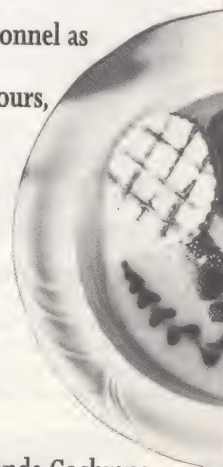
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# c/h/i/l/d/r/e/n/s f/i/l/m/s

## childrens morning movies

Three films which use the sea as their background will be screened at the Odeon Cinema New Street on Saturday mornings.

### **TREASURE ISLAND**

Director: Fraser Heston  
UK 1991 132 minutes  
Set against the sweeping backdrop of adventure on the high seas, **TREASURE ISLAND** charts a boy's search for treasure in a time of danger and piracy.

Odeon New Street Saturday 21 September 10.00am

### **THE GOLDEN SEAL**

Director: Frank Zunoga  
US 1983  
The story of an extraordinary friendship between a boy and a seal.

Odeon New Street 28 September 10.00am

### **WHEN THE WHALES CAME**

Director: Clive Rees  
UK 1989 99 minutes  
A magical tale, which tells of man's disrespect for the natural world around him, as seen through the eyes of an elderly recluse and two young children on the Isles of Scilly at the outbreak of the First World War.

Odeon New Street 5 October 10.00am.



In Association with Puffin Books. To celebrate 50 years of Puffin, the famous publisher of childrens' literature.

We will be screening, in conjunction with the Puffin Book Club, a series of films for schools at the Midlands Arts Centre. Dates will be:

**WED 25 SEPTEMBER 10AM**

**TUES 1 OCTOBER 10AM**

**THUR 3 OCTOBER 10AM**

The screenings at Midlands Art Centre will be free to schoolchildren and teachers should contact the Festival Office for Details.

## fifth & sixth form screenings

This programme of screenings focusses on films which explore areas of race and gender in a thought provoking way. Each film will be introduced, and placed in context, and there will be discussions after the screening. Teachers wishing to bring students to the screenings should contact the Festival Office on 021 766 6707 for further information.

Screenings are scheduled as follows:

**MONDAY 23 SEPTEMBER 2.30PM**

**WEDNESDAY 25 SEPTEMBER**

**2.30PM**

**MONDAY 30 SEPTEMBER 2.30PM**

**THURSDAY 3 OCTOBER 2.30PM**

**ALL SCREENINGS IN THE MAC THEATRE.**

SUPPORTED BY BFI EDUCATION.

# f/i/l/m/s o/n c/e/n/t/r/a/l

For the whole of the festival period Central Television will be joining in and adding a new screen with a difference. From Saturday 21 September to Saturday October 5th, in its late night/early morning slot, Central will be screening movies with connections to the festival. For the first week the **FILMS FROM THE URBAN JUNGLE** series echoes the city themes of the festival, from the Cities and Media conference to the presentation of Tavernier films which celebrate the city of Lyon, Tavernier's birthplace, and Birmingham's twin town. In the second week, the theme is **THE SPORTING LIFE** to link in with our Sport and TV conference event, taking place the mid-festival weekend.

## films from the urban jungle

### WEEK ONE

**DATE:** Saturday 21 September

**TIME:** 0205

**SCREENING:**

**DESPAIR** (1979)

Dirk Bogarde, Andrea Ferreol. Bogarde plays a Russian emigre who runs a chocolate factory in Germany just as the Nazis begin to take power. The film is adapted by Tom Stoppard from the novel by Nabokov. Directed by Rainer Werner Fassbinder.

**DATE:** Monday 23 September

**TIME:** 0025

**SCREENING:**

**THE VULTURE** (1982)

George Caerhalmi Hedi Temessy Zita Perczel When a taxi driver is robbed by two wealthy women, he seeks revenge, outraged by the unjust crime and the refusal of the police to believe his story. Directed by Ferenc Andras.

**DATE:** Tuesday 24 September

**TIME:** 0035

**SCREENING:**

**TAKE THIS JOB AND SHOVE IT**

(1973)

Robert Hayes Barbara Hershey David Keith Workers at an old fashioned brewery, upset by a take-over, decide to start their own employee-owned brewery. Comedy. Directed by Gus Trikonis.

**DATE:** Wednesday 25 September

**TIME:** 0015

**SCREENING:**

**BIG CITY** (1937)

Spencer Tracy Luise Rainer Tracy is a cab driver who finds himself struggling against the power of the city's corrupt taxi bosses. A.K.A. Skyscraper Wilderness. Directed by Frank Borzage.

**DATE:** Thursday 26 September

**TIME:** 2310

**SCREENING:**

**THE KREMLIN LETTER** (1970)

Richard Boone Bibi Anderson A complex espionage thriller set in Moscow and full of treachery and double dealing. An all-star cast includes Orson Welles and George Sanders. Directed by John Huston.

**DATE:** Friday 27 September

**TIME:** 0105

**SCREENING:**

**HELL ON FRISCO BOY** (1955)

Alan Ladd Edward G. Robinson The story of the exposure of organised crime and its dramatic implications in the underworld of San Francisco. Directed by Frank Tuttle.

**DATE:** Saturday 28 September

**TIME:** 0120

**SCREENING:**

**SMILE JENNY YOU'RE DEAD** (1978)

David Janssen John Anderson This was the pilot for the Harry O detective series. Janssen plays a private eye who, while investigating a murder, gets emotionally involved with the prime suspect. Directed by Jerry Thorpe.

**DATE:** Sunday 29 September

**TIME:** 0030

**SCREENING:**

**FEDORA** (1978)

William Holden Martha Keller A film producer tries to persuade a famous actress back to the screen. Based on a short story by Thomas Tryon. Directed by Billy Wilder.

## films from the sporting life

### WEEK TWO

**DATE:** Monday 30 September

**TIME:** 2240

**SCREENING:**

**NORTH DALLAS FORTY** (1979)

Nick Nolte Mac Davis One of the best American Football films ever made. Nolte is a declining

star in a world he increasingly discovers is more about money and power than sport. Directed, produced and written by Frank Yablans.

**TIME:** 0145

**SCREENING:**

**THE CROWD ROARS** (1932)

James Cagney Guy Kibee The tough world of motor racing finds Cagney competing against his brother for glory and the girl. Directed by Howard Hawks.

**DATE:** Tuesday 1 October

**TIME:** 0035

**SCREENING:**

**ONE IN A MILLION** - The Ron Le Flore Story (1978)

LeVar Burton Madge Sinclair The true story of a major league baseball star who went from the street corner to stardom and then to armed robbery but is saved from destruction by a one in a million chance. Directed by William A. Graham.

**DATE:** Wednesday 2 October

**TIME:** 0050

**SCREENING:**

**FOOTBALL CRAZY**

Joan Collins Landa Buzzanca Collins is the amorous object of a football referee's fantasy which affects his professional life on the field.

**DATE:** Thursday 3 October

**TIME:** 0010

**SCREENING:**

**AMERICAN FLYERS** (1985)

Kevin Costner David Grant Two brothers compete in a cycling marathon but one of them is dying. Directed by John Badham.

**DATE:** Friday 4 October

**TIME:** 0205

**SCREENING:**

**RAGE ON ICE** (1986)

Fast and furious ice hockey action combines with the human drama of the players in this Canadian/French production.

**DATE:** Saturday 5 October

**TIME:** 0015

**SCREENING: BANG THE DRUM SLOWLY** (1973)

Robert de Niro Michael Moriarty Two professional baseball players find their lives drawn together in unusual circumstances. Directed by John Hancock.





# who's who

## festival board of directors

Pogus Caesar (**CHAIRMAN**),  
Frances Anderson, Judith  
Mackay,  
Jim Pines, Bob Southgate, Cllr  
Renee Spector, Peter Walsh.

## festival staff



**FESTIVAL DIRECTOR** : Roger  
Shannon  
**PROGRAMME ADMINISTRATOR** :  
Gill Henderson  
**BUSINESS ADMINISTRATOR** :  
George Humphries  
**FESTIVAL ASSISTANT** : Sue Elwell  
**THIRD CINEMA FOCUS**  
**ORGANISER** : Pervaiz Khan  
**TELEVISION EVENTS PRODUCER** :  
Dorothy Hobson  
**CITIES AND THE MEDIA FORUM**  
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**PRESS ASSISTANT**: Andy Tyrer  
**BOX OFFICE** : Nagi Bay  
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Christine Wood  
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Tina Sehmby, Jez Belcher.  
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University. Students from B.A.  
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**TEACHER PLACEMENTS** : Corinne  
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**THE ARTS PLACEMENT**: Michael  
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With special thanks to Alison  
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**ADMINISTRATOR** until July '91.

## festival program- me and guide

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Hayward,  
Gill Henderson, Pervaiz Khan,  
Roger Shannon, Peter Walsh.

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**BIRMINGHAM INTERNATIONAL  
FILM AND TELEVISION FESTIVAL**  
**1991**

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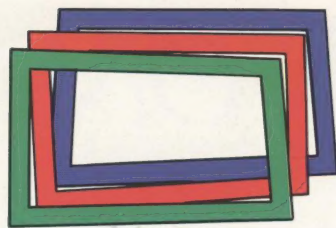
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until after the programme is  
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Thank you all!





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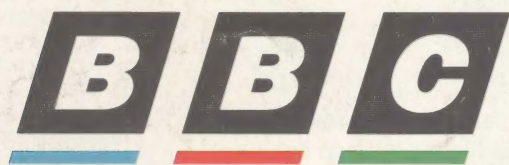




TELEVISION DRAMA

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